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## THE SHAKESPEARE PLAYS

(Two Replies to Ignatius Donnelly.)\*

1.—By CHARLES R. POPE.

In the interest of truth, I deem it my duty to call the attention of the many readers of *The Mirror*—especially of “play-actors”—to the assertions made by Mr. Donnelly in his article on the authorship of the Shakespeare plays. These assertions are at variance with data that I take the liberty herewith to present.

1. Mr. Donnelly writes: “The plots of a number of the comedies and tragedies were derived from Italian works, of which there were no translations when the plays were written, so that there is a strong presumption that the author must have been able to read Italian.” Further: “The play of *Cymbeline* was drawn from one of Boccaccio’s Italian novels—untranslated at that time.”

An early French miracle play and two French romances contain incidents similar to those in the English drama. The account of Kymbeline is found in Holinshed [Shakespeare Library] by William Hazlitt].

Twelfth Night is founded upon two Italian comedies, of which there was no English version,” says Mr. Donnelly.

According to Hazlitt, in his “Shakespeare Library,” this play was founded upon Barnaby Rich’s story of “Apollonius and Lilla,” imprinted in London in 1581, six years before Shakespeare came to London. Hazlitt further says: “But, after all, Mr. Dyce is probably right in assuming that Shakespeare derived his knowledge of these dramatic incidents, which he has turned to his own purposes, not from any of the Italian productions themselves, but from some intermediate work of fiction—no longer known—in which they were embodied.”

“The Two Gentlemen of Verona,” says Mr. Donnelly, “was taken from a work of Jorge de Montemaya, not translated until after the production of the play.”

Fleay, in his “Life of Shakespeare,” says: “The immediate origin of the plot is unknown; parts of the story are identical with those of ‘The Shepherdess Felismena’ in Montemaya’s ‘Biana,’ translated in MS. by Yonge, 1583; and of Bandello’s ‘Apollonius and Lilla’ in Rich’s ‘Farewell to the Military Profession,’ 1581. ‘Felix and Philomena’ had been dramatized and acted at Court by the Queen’s Players, 1583.” Remember, Shakespeare did not arrive in London until 1599.

“The Merchant of Venice is based on ‘Il Pescatore,’ an Italian novel not Englished at that time,” says Mr. Donnelly.

“The Merchant of Venice, or Jew of Venice, was no doubt founded upon an old play called ‘The Jew of Venice,’ by Dekker,” says Fleay—“Life of Shakespeare,” page 107.

“Othello is taken from the Italian of Cinthio’s Il Capitano Moro, of which no translation was known to have then existed.” Here—so far as I know—Mr. Donnelly is right. However, to show how little Shakespeare was indebted to the novel, W. C. Hazlitt says: “In short the novel is in all respects a very poor and ill-constructed composition, and a comparison of it with Shakespeare’s Othello illustrates most forcibly not only the exhaustless resources but the wonderful judgment of our great dramatist.” There is no doubt, in my mind, but that the story of the Moorish Captain was known to the Elizabethan playwrights, and it is quite probable that some friend of Shakespeare’s—most likely Florio—furnished him with the translation. This, too, I find is Henry Irving’s opinion.

Richard Grant White says: “Mr. Donnelly proved that the author of the plays had read the *Orlando Furioso* in the original Italian.” There is an entry in the “Stationer’s Register” for Dec. 7, 1593, for John Danter, thus: ‘The History of Orlando Furioso, one of the Twelve Peers of France, a Play-book.’ So that the author of the plays might have read this story in his own native English if he had a mind to.

We know from Ben Jonson that Shakespeare had “small Latin and less Greek.” Yet with such learned and illustrious writers as Gower, Chaucer, Sir Thomas More, Sir Philip Sidney, Chapman and Francis Bacon, through whose teeming minds the wisdom of the Greeks and Romans was transmitted into the “well of English undefiled,” these, with North’s *Plutarch*, Holinshed, and the wealth of Italian literature already existing in English translations, together with the raw material of ill-digested plays that then held the stage, such a brain as his had no difficulty in becoming richly furnished with the jewels of philosophy.

In this connection I quote further from Hazlitt’s preface to Shakespeare’s library: “These interesting and eminently useful men

the early Italian novelists and story-tellers, produced an immense stock of workable and improvable matter, derived from Middle Age apocryphes, actual adventures, and other sources which (filtered for the most part through English strainers) found its way to English readers and students of and before Shakespeare’s day, nor in estimating that poet’s ways and means, should it be forgotten that there was ready to an author’s hand a certain proportion of what (from long naturalization) might be fairly treated as native folk, fairy and romantic lore, both in an oral and a printed shape, as it had come down transmitted from age to age.”

Mr. Donnelly says: “The life of Shakespeare was in no sense a noble one,” and then cites the apocryphal tradition that “he got drunk when a boy, and that his death was brought on by a drunken spree.” These silly tales have long since been exploded.

It is true that he became rich from the success of his plays and as a shareholder in the *Globe Theatre*, and was, of course, beset by his unthrifty and improvident townsmen for loans. In the kindness of his heart he assisted them, but he was not to be so led or beaten out of his honest earnings. Still, I doubt if he, of his own volition, would have proceeded against these shiftless, dishonest debtors had he not been incited thereto by his cousin, Greene, the town clerk, who acted as his agent while his principal was away in London.

Surely, there is nothing ignoble in investing money honestly acquired in land in one’s native town. Can any man have a higher or nobler purpose than to found a family and win the love and esteem of his fellow-citizens? All these Shakespeare had in an eminent degree. Yet for all this it is not, nor will it be claimed that this man of humble and obscure beginnings was that most detestable of beings—a monster of virtue. There are spots upon the sun, yet it illuminates the universe with its vivifying and eternal fire. Alexander the Great killed his old soldier friend in a drunken fury.

The Great Napoleon, if we credit Madame de Remusat, was, in his domestic life, guilty of petty meannesses that would have been contemptible even in a poor player, a pettifogging lawyer, or a trading politician.

Mr. Donnelly says: “He made false and fraudulent applications for a coat-of-arms for his father, and when it was refused him he proceeded to use it anyhow.”

That great Shakespearean scholar, Frederick Card Fleay, in his “Life of the Poet” [see sec. I, page 28] says: “John Shakespeare having applied to the Herald’s College for a grant of arms, obtained this concession in October, 1596.” Thus another calumny is nailed:

“Not one tradition has come down to us which ascribes to him a single noble or generous act,” says Mr. Donnelly.

It is notorious to all readers of Shakespeareana that he extended a loving and much-needed helping hand to Ben Jonson; introduced him to his fellow-shareholders in the theatre; assisted him in the production of his plays—even acting in them—notably in Every Man in His Humor; and yet for all this kindness, Jonson, not long afterward, showed his gratitude by satirizing his benefactor.

Jonson did not love Shakespeare, nor did he do him justice until he was dead.

But our poet was made of better stuff. His fellow-players—Burrough, Phillips, Bondell, Hemmings and Pope knew the man clean through and through, and loved him. To them he was “honest” and “gentle” Will Shakespeare. Augustine Phillips left him thirty shilling in his will to buy a ring. In July, 1616, John Combe, his life-long friend, left him a legacy of £5. This fact, according to Fleay in his “Life of Shakespeare” disposes of the silly story that Shakespeare had satirized him in his infantile doggerel.

The best and noblest men were his personal friends and associates, and loved to do him honor. The Earls of Southampton and Pembroke were his patrons. Even King James himself is said to have written him an autograph letter commanding the play of Macbeth to be acted before him. [Fleay—“Life of Shakespeare.”]

Mr. Donnelly says further: “But there is one other point that settles forever in my judgment the claims of Shakespeare to the plays . . . No tradition refers to him as a lawyer or a student of law, and yet nothing is clearer than that the author of the plays was an accomplished and learned lawyer.”

That the author of the Shakespeare plays was saturated with the very essence of all law, is beyond question. Not Thales, nor Solon, nor Lycurgus, nor Montesquieu, better comprehended the essential spirit of the eternal equities. But I venture the assertion that the veriest country “Jack” lawyer would have beaten him out of sight in practice.

What says that able and incisive Shakespearean scholar and critic, Mr. Appleton

Morgan—himself a lawyer? “The Merchant of Venice opens with a legal error. The bond proposed by Shylock and executed before an officer by Antonio, was not a ‘single bond,’ technically speaking. If it had been, the play would have stopped right there, and there would have been no necessity for either court scene or Miss Portia’s periods, or her harsh and inequitable handling of poor Shylock, who would have simply taken his principal and gone, as he offered to do when he discovered the entire court packed against him. And the learned Bellario, instead of a second Daniel, a Jeffries, Scroggins, and an unreasonable young woman, all rolled into one. To me, the use of the term is only another evidence that no lawyer or lawyer’s clerk ever revised the play or had an opportunity to remove the bad law and manifest inequity of Portia’s eloquent performances.”

If a single man wrote these plays in which we find deliberate and indecisive legal drift, how about the glaring and outrageous misstatements of horn-book legal propositions? In the trial scene, Portia is as pugnacious as a Pennsylvania tipstaff to get the dockets entries regular, but how would an English lawyer have made Portia’s every single ruling the exact reverse of what the English law of Shylock’s case was and is? And again: “A Shakespeare who had once been apprenticed to an attorney could not have put rulings which might have been, as I apprehend it, so emphatically reversed, into Portia’s mouth.”

I have pointed out the other perversions of legal rules at Portia’s hands, not for the sake of interfering with the eulogies of that young lady as a sort of fountain and virgin mother of justice; but to suggest that perhaps after all the solution is simple enough. Perhaps we will come nearer the truth if we take Shakespeare to have been a dramatist, a practical playwright, one who sought for dramatic rather than for didactic or moral or psychological effects.”

I will therefore conclude with the following syllogisms:

1. It has been shown in the foregoing that the author of the plays need not necessarily have been a profound or erudite scholar or master of many modern languages.

2. There is proof that nearly every play he produced had either been worked over before or the story or plot was ready to his hand.

3. His plays abound in glaring anachronisms—both in chronology and geography. Therefore, there is no reason why the man who had “small Latin and less Greek,” who had but a smattering of modern languages, should not have written the plays.

Again:

4. There is no evidence to show that Shakespeare was a man of low, dissipated and sordid nature, or a fraud. He was honorable and just in his dealings, and a noble and generous friend. Therefore there is no impediment to his writing the play.

5. It has been shown that the real author of the plays could not have been a learned lawyer as he would not have been guilty of such apparent absurdities as have been shown from The Merchant of Venice. (Vide Appleton Morgan in “Shakespeare in Fact and in Criticism.”)

6. Hence, it was not necessary for Shakespeare to have been a lawyer.

So that it follows incontestably that the man of Stratford could have written the plays that bear the name of Shakespeare.

II.—By J. A. WALDRON.

That it is easier to destroy than to create is a fact so well established of material things that it has passed into a proverb. But as this aphorism may relate to things that beget an almost infinite sentiment, and to the authority of their creation, after acceptance for ages by all grades of intellect, it is quite another matter.

Ignatius Donnelly fabricated a theory from known and speculative geology, evident and suppositions astronomy, folk-lore, myth and imagination (see his “Ragnarok”) that the earth is in danger of destruction from a great and remote-periodic comet; but the theory did not frighten his fellow-men into a stampede toward the anxious seat or change established methods of life and business. And his elaboration of a theory not original with him as to the authorship of the Shakespeare plays has not convinced any considerable number of those who have examined the question in all its bearings and analyzed the speculative nebula that envelops it, that the work attributed to William Shakespeare was performed by Francis Bacon or by any other than its long-accredited author.

What Mr. Donnelly modestly blazons as his “Great Cryptogram,” is unquestionably remarkable for ingenuity, but it will create no revolution of Shakespearean sentiment. It is phrased and fashioned in a dogmatic spirit for unquestioned acceptance, but it has been received with critical and disestablishing analysis in some quarters and with telling ridicule in others. Less clever men than Mr.

Donnelly have taken his cryptographic formula, applied it to inferior matter, and produced results quite as startling and plausible as those evolved by him. One genus, it is said, by application of the Great Cryptographer’s system to the advertising signs in a certain line of street cars, demonstrated that these seducers of the unwary eye were written by Francis Bacon.

Mr. Donnelly’s work in this mental field appeals to many like that of the prestidigitator in his trickeries upon vision. It may be called sleight-of-mind.

Something of the ultra-antagonism to Donnelly is illogical. But the extreme of opposition to him is paralleled by his own rashness and unfairness of statement. His method is vandalic. It is met by a commendable sententiousness that inherently opposes and condemns a destructive mind while it applauds and worships the creative intellect.

In a recent essay in *The Dramatic Mirror* Mr. Donnelly made an isolated but oracular reference to his cipher. He did not mention the man whom it was designed to doubly immortalize, though the article was all plainly introductory to his Baconian “demonstration.” With the directness of a lawyer’s brief, yet with the meagreness in relevant material of a pettifogger who in the absence of authority depends upon bald and bold statement, and the resonant and pomposus malice of a prosecuting yokel and a pitiful object in the person of a shivering sneak thief in the dock, he proceeds to epitomize what he has set down at large in the first part of the ponderous volume in which he seeks to prove that William Shakespeare could not have written the Shakespeare plays.

The evidence and the argument “for the prosecution” have been exhausted. It is impossible, of course, to discover any new facts of Shakespeare, though new theories may be evolved. In all controversy on the subject old straw must be threshed again. But from the kernels to be found almost at random in the chaff upon the floor of the Shakespearean granary enough may be discovered to answer all that Mr. Donnelly advances; and this, too, without reliance upon the well-worn maxim, as applicable in literature as in law, that possession and long acceptance are conclusive until proof to the contrary is forthcoming.

In his introductory remarks Mr. Donnelly admits the hostility of “play-actors” to his theory, and kindly forgives it as a “natural class feeling.” In all his writings on the subject he, as a lawyer, in a lawyer’s fashion, endeavors to establish that the Shakespeare plays were the work of a lawyer.

Fortunately the jury is composed of laymen.

Mr. Donnelly admits that resort must be had to circumstantial evidence, and says that “We have no declaration of Shakespeare himself that he did not write the plays, any more than we have any such declaration from him that he did.” Has Mr. Donnelly ever read or heard of so silly a thing as an affirmative or a negative declaration of this kind by any author of anything more important than “Beautiful Snow”?

It was not required of Shakespeare. When he lived no question was raised of his authorship, except by such minor contemporaries as Greene, who was jealous of his genius and his vogue. There is nothing uncertain in the testimony of Ben Jonson, who was a boon companion and rival of Shakespeare, and who, by application of the analysis born of every-day association to the master poet’s plays, could easily have detected imposture.

That was an age almost barren of critical analysis and record; yet in the same degree as to-day, at least—perhaps in a greater degree because of the closer fellowship induced by a more free social system—contemporary and successive existed among those mighty poets of each other. They could identify work and estimate reputations, and they did.

Spenser, in 1591, characterized Shakespeare as

“The man whom Nature self had made  
To mock herself and truth to imitate.”  
and Chettle, the editor of the posthumous works of Greene, apologized for his author’s spite by saying of Shakespeare: “Divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, which approves his art.”

Francis Meres, a learned and authoritative writer, “Master of arts of both universities,” in 1598—about the time Shakespeare was buying land in Stratford with the earnings of his genius—placed him with Homer, Euripides, Aeschylus, Sophocles and Aristophanes among the Greeks; Virgil, Ovid, Horace, Lucan and others among the Latins; and Spenser, Sidney, Marlowe and Chapman among Englishmen. Meres then declared Shakespeare to be “the most excellent for tragedy and comedy among native writers.”

\*The Authorship of the Shakespeare Plays.  
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and no one of Shakespeare's illustrious contemporaries—some of whose plays alternated with his at the theatre—rose up to dispute this characterization.

Thomas Heywood—himself a giant in the literature of that period—spoke in his "Apology for Actors" of Metes as "an approved good scholar," and of his estimate of authors as "fearfully done."

The actual popularity of Shakespeare at the time is shown more clearly by other proof than by the testimony of his contemporaries. He was clearly a favorite of the court. Queen Elizabeth admired his work and patronized him, frequently commanding and applauding his service; and there is probability in the tradition that to please the queen, who, having enjoyed Falstaff in the historical plays, wished to see the corpulent knight in love, Shakespeare wrote *The Merry Wives of Windsor*—or a sketch of it fit for dramatic show, elaborating it afterward—in a fortnight; though in complying with Elizabeth's humor he was compelled to resuscitate Falstaff and other personages whose death the exigencies of the soberer dramas previously written had rendered necessary. It is needless to cite the distinguished friends with whom Lord Southampton, a scholar and associate of the unfortunate Earl of Essex, favored Shakespeare, who chose him as the patron of his early work, or speculate at this point upon the manifold advantages, aside from those of countenance and material support, which resulted from such patronage.

But Shakespeare was the favorite of the people as well as of the court. This is established by the early and frequent editions of his plays called for long before the publication of a collection. He died in 1616. From 1597 to 1600 ten of his dramas were published, evidently with his consent, to say nothing of numerous surreptitious and unwarranted editions. Before the appearance of the collected edition of 1623, four editions of Richard II., six of the First Part of Henry IV., six of Richard III., four of Romeo and Juliet, and six of Hamlet were published. And that was not an age of popular reading or rapid printing.

These are but a few of the facts which can be cited to show that it was not necessary for Shakespeare to "declare himself."

The main proposition of Mr. Donnelly in support of his theory against Shakespeare is that "the plays show the most profound scholarship," and therefore that Shakespeare did not write them. One point advanced is the French in Henry V.

To argue after Mr. Donnelly's method, it would only be necessary to say that there is no proof that Shakespeare did not know French. But there are reasonable presumptions that he might have had all necessary knowledge of that language. When it is remembered that an American blacksmith (Elihu Burritt), noted for nothing else, mastered over fifty tongues and dialects, and that a schoolboy of average brightness can acquire a reading knowledge of French in six months, does the acquisition of a language—or of several languages—strike any intellect with reasoning power as a formidable task for one of a mentality easily proven of Shakespeare outside of his plays?

In speaking of "Shakespeare's education" Mr. Donnelly says:

"William Shakespeare, according to the traditions, left school at fourteen, and was then bound apprentice to a butcher; was repeatedly whipped and imprisoned for petty offences, and was compelled to fly to London while still little more than a boy, for killing Sir Thomas Lucy's deer; and there held horses at the door of the play-house, and became a servant and call-boy in the theatre, and finally rose to become a second-class actor. No tradition has spoken of his scholarly traits or studies. There is no tradition that he ever owned a book in his life. In Shakespeare's will there is no reference to any library, or books, or manuscripts, or plays. And yet, at the time of his death one-half of the immortal plays had never been published, and he left them to the chance of the original copies being burned up or torn up by his illiterate relatives. His daughter Judith, at the age of thirty-seven, signed her name with a cross."

Brief as is that synopsis, there is much of pure animosity in it, something extrinsic, and very little of convincing fact or fair statement. As to the most insignificant detail, that of the alleged illiterate daughter Judith, let Mr. Donnelly study a little more closely and philosophically the Shakespeare family history, and set against Judith the other daughter, Susannah, "who is recorded to have been witty above her sex, and wrote a firm and vigorous hand, as we may judge from her signature to a deed in 1639" (Knight).

As to the rest of it: Of the school that Shakespeare left, at fourteen years of age, Malone in Boswell's edition of Shakespeare, says that "other Stratford men educated at the same school were familiarly conversant with Latin, and even corresponded in that language" and Mr. Loft, in the introduction to his "Aphorisms," remarks: "Shakespeare had what would now be considered a very reasonable proportion of Latin; he was not wholly ignorant of Greek, he had a knowledge of French so as to read it with ease, and I believe, not less of the Italian." Dr. Drake and Aubrey concur in this, and Harness, endorsing it, adds: "That Shakespeare should appear unlearned in the judgment of Jonson, who perhaps measured him by the scale of his own enormous erudition, is no imputation upon his classical attainments."

As to the butcher apprenticeship, which, with the rest of the argument advanced in this connection by Mr. Donnelly, is suggestive, in the manner of its presentation of an indictment of one who was bound for Newgate and the gibbet, it may be well to remark that there is also a tradition that Shakespeare once taught school, an occupation more in sympathy with his career, counted as it may legitimately appear, to the author of the Great Cryptogram.

Where opposing traditions are presented,

the jury must determine which is the more probable and credible. When opposing facts appear, they speak for themselves.

The statement of the absence of testimony as to Shakespeare's habit of studiousness and possession of even a single book must also be left for the intelligent reader to muse upon, for the present.

As to the absence of reference in Shakespeare's will to his plays, etc., that has repeatedly been explained by very probable theories of his theatrical partnerships.

In the third division of his argument Mr. Donnelly lays great stress upon the fact that "not a scrap of writing from the pen of Shakespeare survives except the three signatures to his will and one mortgage," and adds: "and these are plainly the work of an illiterate man."

It is presumed that the word "illiterate" was inspired by the cramped, irregular character of Shakespeare's autograph. Does Mr. Donnelly find many Spenserian signatures among the relics of those days from the hands of scholars and poets? And does he not realize that handwriting in that age, like orthography, was a fearful and a wonderful thing? And again, no doubt the scribes of the Elizabethan era were much prettier penmen than the poets, as the clerks and bookkeepers of this age surpass the verse makers and the book-writers in the shallow art of graceful chirography.

On the question of the missing manuscripts much can be said. One theory is that the great fire in London and two fires in Stratford may have obliterated these priceless treasures.

The late Dr. Boucicault, a very good authority on such a matter, cites the mutilation of manuscripts by the printers, who cut them up as they worked upon them, as a probable explanation.

If these theories will not answer—and either of them seems sufficient—why cannot the disappearance of Shakespeare's original work be traced to the suppression of the theatre and the destructive war upon all its longings inaugurated and prosecuted by the Puritans during Elizabeth's reign and Shakespeare's lifetime? And is it a matter to marvel at that none of Shakespeare's manuscripts survive when it is remembered that hardly a scrap of Molire's exists? And Molire, as Boucicault says, "lived in a period and amongst a people where literary eminence on the stage was recognized, and was the special favorite of a great monarch."

As to the meagreness of personal history of Shakespeare, Richard Grant White says: "We know more of William Shakespeare before he was forty years old than of Oliver Cromwell at the same age; than the Greeks knew of Aeschylus, the father of their tragedy, or of Aristophanes, the father of their comedy, two centuries after they died." And Hallam cites the even greater lack of record of Spenser's life.

By the way, did Mr. Donnelly ever think about the scarcity of manuscript remains of the older American worthies?

While near Boucicault's name, it is proper to point the possibility—nay, is it not the rule?—of genius rising superior to and advancing from the elementary schools. In *The Dramatic Mirror* of Sept. 27, fresh upon his death, this was given in his own words of Boucicault's early school experience:

"There were seven or eight of us. I was the stupidest and worst of the lot. In vain the patient, gentle old man tried to find some way into my mind; it was a hopeless task. It was not there! It was wandering into day dreams and was not to be confined in a bare room, filled with grammars and slates. Oh, how I hated Latin! The multiplication table was a bed of torture! Oh for the sunny solitude of a dry ditch and a volume of *The Seven Champions of Christendom*!"

This was the experience of a man called "the modern Shakespeare" by admirers. Picture the real Shakespeare, his mind intuitive to enough of the books placed before him by the masters of the grammar school at Stratford to enable him while still young to write "The Rape of Lucrece," a poem founded upon a legend of early Rome, and showing nowhere ignorance but throughout sound knowledge wedded to the originality, imagination and analytical grasp of nature that were subsequently developed in him to their highest type known of the mind of man; and imagine him again, roaming in obedience to a boyish curiosity and enterprise out of school in the richest region ever spread before a budding genius—a country whose peopled castles, and historic towns, and romantic remains at once excited and satisfied the visual and incited the mental.

Within the scope of such a youth were the ancient town of Warwick, the site of the Castle of Richard, "the King maker," Coventry, the convent town, home of Lady Godiva, and the place of the famous meeting for intended battle of the dukes of Norfolk and Hereford, "immortalized in Shakespeare's Richard II.," and the scene of pageants which would excite the imagination of a willing Kemelworth, where Lord Leicester's castle was the place of princely splendors and splendid entertainments to Queen Elizabeth, for whose pleasure the old Coventry Hock-play, of which Shakespeare might have been a wondering boyish spectator, was enacted.

These were the early opportunities of the man whom Donnelly exhausts in half-a-hundred words of criminal caricature.

How many Meissner-like touches of detail in subtlety of character, and Titanic strokes descriptive of genius may legitimately be thrown into and about the Hogarthian figure drawn by Donnelly and described as "Shakespeare."

Follow the poet to London, where his industry and application won him standing and made his footing sure before his genius began to fructify.

Give credit, if you will, to the stories—they are but traditions—of youthful faults and weaknesses and errors and escapades in Stratford, and subsequent and manner sins in London. They were, no doubt, committed, and no doubt greatly magnified by the

cumulative habit and exaggerated impulse and dirt-loving garrulity of gossip. Such as they were—and though they were greater—they are explainable in perfect consonance with this great genius as the natural and inevitable outbursts that relieved Shakespeare's too-quickly ripened physical organism and a precocious development and consequently intensified iniquity of all his mental attributes and powers.

An ocean, from the nature of its depths and breadths and forces, must riot when external super-energizes it. And what of an ocean when young?

Who can doubt that Shakespeare, a natural master of all the impulses and a reader of all the instincts of humanity, had the same intuition and receptivity of humanity's artificialities?

Conceive him as a favorite in the court of a queen in whose reign literature was inspired and encouraged; the arts were fostered and extended, and commerce was established, mingling with courtiers and ambassadors and spurring and catering to their higher intellectuality while he was compelled to please lower mentalities in his plays; and imagine, if possible, that such a man—or any man—under the circumstances should remain in ignorance of polite literature! Such an atmosphere would magnetize a dullard.

The sun may take a season to germinate the seed and mold the form and paint the flower; but it glances at the sensitized plate and the image appears.

But it is easy to descend to the conceptional level of Mr. Donnelly and meet his subsidiary points about the foreign origin of the plots of Shakespeare's plays. In few of the stories used by the poet for his dramas has he employed more than a mere groundwork of the original. His period was not one of isolation for England. During a great part of it there was absence of war; and certainly the nation that could assemble 200 vessels and 12,000 seamen to repel the advance of "the Invincible Armada" could immediately before and after the disastrous adventure of Philip of Spain have boasted argosies of the arts of peace and international traffic.

There were travelers in those days; and if it were reasonable to believe that Shakespeare was incapable of acquiring languages it may be presumed, in the absence of translators, that he might have gained enough material for his purposes from the lips of the comers and goers at court, to whom comparative literary and dramatic discussion in those days of literary and dramatic note might easily have been a frequent pleasure. Or in the absence of this, from Ben Jonson or other associates whose scholarship never has been questioned, and with whom there is indisputable evidence that Shakespeare consorted familiarly.

Mr. Donnelly, whose researches should have been fruitful enough to fortify him against such a mistake, depends much upon the fact that "the author of the plays was familiar with Italian and Spanish proverbs; and therefore, again, that he was more learned than Shakespeare could have been."

One can accept Mr. Donnelly's estimate of Shakespeare's learning, and destroy this point.

Of the thousands of proverbs in various languages very few have a well-defined and confined nationality; and many—perhaps a majority of those which can properly be called proverbs—are common to several languages and peoples. A cursory examination of Boni's "Polyglot of Foreign Proverbs" will show this. A selection at hazard illustrates:

"Get a good name and go to sleep."

*Has this Italian equivalent:*

"*Acqua buona fanno e mettono a dormire.*"

and this Spanish:

"*Cobra una calavera que no huecas de hombre.*"

and the Portuguese:

"*Cobra tua fama dicta te a dormir.*"

"A bad compromise is better than a good lawsuit" has French, Italian, German, Spanish, Dutch, and Danish forms. "A hungry belly has no ears," can be found in French, Italian, German, Spanish, Portuguese, and Dutch.

Strangely enough, "A fool is like other men as long as he is silent," is confined to the English and Danish, though something relative may probably be found in all languages.

Another argument made by Mr. Donnelly against Shakespeare—and it suggests his Baconian trend—is that the writer of the plays "added 5,000 new words" to the English language; and therefore, as before, that the writer was not Shakespeare. Was Bacon the writer? A little examination will dispose of this matter.

Shakespeare's originality and invention—or the originality and invention of the man who wrote the plays—must have been as notable in the linguistic as in all else. Bacon, of course, must submit to the same tests that are applied to Shakespeare. According to Donnelly and other Baconians, their author wrote the plays and refrained from acknowledging them through fear of social and political embarrassment. (The unreason of this "reason" will not now be commented upon.) As a matter of fact, Bacon's acknowledged writings—those on which he was willing to rest his literary reputation—are quite as voluminous as Shakespeare's. Bacon never has been accused of curbing his imagination, or restraining his literary ingenuity, or repressing his creative faculty in these proudly declared works. If he was a maker of language, it would be as apparent in his unquestioned writings as in the plays if he wrote them.

Mr. Donnelly's statement that "the writer of the Shakespeare plays" added 5,000 words to the English language is made on the authority of the scholars who are preparing the new English dictionary, estimated on an examination of the first 200 pages of that work. And it does not occur to the ingenious devisers of cryptograms and memory theories that it would be a very good test of his whole Baconian device to note the relative degrees in which the English language

is indebted to Shakespeare and Bacon by a like examination?

The first 200 pages of the "Century Dictionary," a work now making in this country, which many American scholars will be willing to submit to a comparison with any lexicon, reveal something bearing on this proposition quite as startling as Mr. Donnelly's cipher, and far more suggestive, significant and conclusive.

*In these 200 pages of the "Century Dictionary" the credits to Francis Bacon number TWENTY-NINE, while the authoritative references to William Shakespeare number THREE HUNDRED AND FIFTY-THREE.*

What does a cryptogram, a puzzle, an accident or trick or coincidence of typography amount to when set by the side of such a Fact?

The rainbow, brilliant and chromatic, arrests attention for a few moments and challenges wonder. But the fixed, determinate, unchangeable blue of the sky suffers nothing from the vapors that may for a time obscure.

It is not worth time to pay attention to the monotonous vituperation—it is nothing else—with which Donnelly's argument is interlaced. He iterates the tradition of drunkenness and endeavors to make Shakespeare's thrift an offence.

And think of a lawyer abusing a man—and a dead man at that—for bringing a lawsuit to recover on a lawful claim! Mr. Donnelly calls Shakespeare "a fraud," too, because he applied for a coat-of-arms for his father, and is wrath because the application was granted and the insignia placed by Shakespeare's relatives over his remains at Stratford!

There is something more than tradition to warrant the decoration of the Shakespeare. According to a pedigree of the family collected from authentic records by John Jordan of Stratford, 1706, a diagram of which with data was printed in "Dramatic Table Talk," vol. 3, published by John Knight and Henry Lucy in London in 1825, John Shakespeare, born about 1562, for his services to Henry the Seventh, was rewarded with lands and tenements in Warwickshire.

And this act of Shakespeare—at the worst but a trifling akin to the adornment of the person with showy clothing or the fingers with rings—undertaken for another. Mr. Donnelly cites with his "proofs" that William Shakespeare did not write Shakespeare!

Right here why not quote a few lines from the epitaph on Shakespeare written by Milton, to illustrate the different lights in which men are regarded by their fellow-men:

What need my Shakespeare for his honour'd bones,  
Or that his half sw'd reines should be hid  
Under a star-pointing pyramid?

Bear son of memory, great heir of fame,  
What needst thou such dull witness of thy name?

And this from Ben Jonson:

I thought my judgment were of years,  
I should commit me surely with the poets,  
And tell how far thou didst our Lyris out-shine,  
Or sporting Kyd, or Marlowe's mighty line.

And again, this, from Ignatius Donnelly:

We know his whole biography: (1) leaving school at fourteen; (2) butcher's apprentice; (3) poacher; (4) horse-holder; (5) "scrivitor"; (6) call-boy; (7) actor; and (8) manager.

The pertinency of contemporary observation and knowledge will not again be insisted upon.

Mr. Donnelly's concluding point—and one which arouses all of his "class feeling"—is that the legal knowledge displayed in the plays proves that a lawyer wrote them; and Shakespeare, he says, was not a lawyer. The opinion of Lord John (Chief Justice) Campbell, who also may have had a touch of that feeling which makes legal gentlemen kin, is very much relied upon by Mr. Donnelly and other Baconians to establish this theory.

Lord John, among other things, says that "Whenever Shakespeare indulges his fondness for law forms he uniformly lays down good law." Unhappily for the rest of mankind, lawyers seldom agree upon anything. There are lawyers who say that the legal complications and evolutions in "The Merchant of Venice," a play in which the law is vital to the interest, are decidedly romantic and clearly illegal.

Mr. Donnelly assumes, in line with the rest of his argument, that Shakespeare knew no more about the law than he did about electric voltage. What are the "traditions?"

Greene and Nash, in their scathing libels upon Shakespeare, or rather Nash at the instigation of Greene, referred to Shakespeare as one who had left "the trade of a 'Noverm'"—"to busy himself" in the play-maker's art, in which he eclipsed those worthies. The term "Noverm" in those days was popularly descriptive of a lawyer's clerk.

Chief Justice Campbell, who studied the traditions, also had this to say, though Mr. Donnelly does not quote it. "Were an issue tried before me, as chief justice, at the Warwick assizes, whether William Shakespeare was ever a clerk in an attorney's office, I should hold that there is evidence to go to the jury in support of the affirmative."

There was a court of record at Stratford in Shakespeare's time. Does Mr. Donnelly pretend, even though he may reject the theory of Shakespeare's notarial or legal apprenticeship, that it is impossible that as a boy he may have attended that court as a spectator, in a village in which the sitting of such a body was welcomed as an excitement? If this be granted—who would not grant it?—where is the limit to possibility?

Picture Shakespeare as a lad, eager, wide-eyed, alert, quick to catch the quaint verbiage and the impressively-phrased principles of law that would appeal the stronger to his young fancy because accompanied by the pompous and circumstantial machinery of such a tribunal. His "vivid, lambent, quick-breeding conception" receiving, digesting and reserving for future application in figure, metaphor, parallel, analogy and simile those

\* Note.—The author of this paper has in preparation, for publication, an elaborate language analysis based on the above idea which, with relative matters, he believes will not only demonstrate that Francis Bacon could not have written the Shakespeare plays, but will also exhibit Shakespeare in new and remarkable lights as a language master and in his linguistic relations to the other writers of his period.

## THE NEW YORK DRAMATIC MIRROR.

terms which he subsequently added to and better understood by perusal of legal documents called into existence by his business as a theatre manager, by his purchase and sale of lands, and in other incidental transactions with legal aspects. The time was one in which the law and its machinery were more dominant and prominent than now in effect and influence upon every-day language and action.

A sailor, as it has been said, might claim that Shakespeare was of that craft because of the marvelous marine skill with which the ship is handled in *The Tempest*; yet as one writer says, "of all negative facts in regard to his life, none, perhaps, is surer than that Shakespeare never was a sailor."

Was Francis Bacon?

There is enough medical knowledge, poetically applied, in the plays, to warrant a claim as well-founded as Bonnelli's legal assertion by some disciple of the medical art.

Was Bacon a physician?

And to quote from George Wilkes's analytical work, at a point where he ridicules the lawyer idea: "If this is fair evidence to show Shakespeare to have been a lawyer, then certainly Hamlet's direction to the players—

"To hold the mirror up to nature"

would prove that Shakespeare must have been a looking-glass maker, or at least a dealer in that article.

Vandalism is powerless against a monument which Time cannot disfigure or deface.

**NEXT WEEK:**  
**SHAKESPEAREAN TRUTHS.**  
BY COLLINS STURTEVANT.

### THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged	\$100.00
Jennie Christie	4.00
Tony Pastor	30.00
Oliver W. Wren	3.00
James Levering	1.00
Ettie Henderson	75.00
George A. Beane	2.00
Lillian Hadley	3.00

Total ..... \$100.00  
The second week of the Baker Memorial Portrait subscription has brought in an additional \$35 toward the full amount required, which is \$350. There is now \$207 to raise, and THE MIRROR expects that the friends of the late assistant-secretary of the Fund will speedily make it up.

The new subscribers are Jennie Christie, Tony Pastor, Oliver W. Wren, James Levering, Mrs. Ettie Henderson, George A. Beane and Lillian Hadley.

Generous Tony Pastor sends a characteristic note with his donation. "It what I send is not enough," says he, "let me know."

Mrs. Henderson writes: "Accept the enclosed as a small tribute to the good feeling that existed between Uncle Ben and my late husband during their united duties in the Actors' Fund." The picture of Mr. Baker will hang near the portrait of the late William Henderson, presented to the Fund by his widow.

Oliver Wren says: "I only wish I could afford three thousand times as much to keep his memory green to the world and the profession. I am sure you will take the will for the deed."

By a typographical error Wm. Chrystie Miller's donation, acknowledged last week, was credited to Wm. Christie Murray.

### ENGLISH PLAYS.

#### AMERICAN RIGHTS.

SLAVE'S RANSOM.	By Charles Osborne. Suitable for Lawrence Barrett.
THE LAST DRAKE.	By Charles Osborne. Suitable for Louis James.
DEATH IN THE KING.	By Charles Osborne. Suitable for Alexander and James C. Hill.
FRIENDS.	By Charles Osborne. Suitable for Rose Coghill and Margaret Mathews.
THE IRISH BOY TO GLASGOW.	By Charles Osborne. Founded on Irish familes pictures. Spiced part for William Lawler. Magnificent leading ladies. 2d. strong Irish and comedy parts. One of the most dramatic ever written. Not a bad part in it. Materially unique.
THE JACK.	By Charles Osborne. Irish drama. Suitable for W. J. Sargent.
SEPIA.	With models for scenes. By T. A. Palmer. Suitable for Robert Marshall. Found the reign of James II. King of England. Splendid leading lady part. This play is copied in some and better displays. Promised to John Collier and the late James C. Hill. Challengable to be a superior play to any. It may fit into any art situation. One scene would be a picture of itself.
FOR I SAY IT'S NOT ME.	By T. A. Palmer. Written for the older with original play by S. A. Sothern in 1887 when produced by author and myself at the Grand Theatre, Douglas.
First class manager only. Apply to W. K. Wren, 100 Broadway, New York.	English rights arranged. American rights available and other plays on hand.

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TWO TALL, SHAPELY GIRLS,  
WHO CAN SING and DANCE.  
ADDRESS AS FOR 1000.  
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Young, Pretty, Sing and Dance Fairly.  
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**The Winona Opera House.**  
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Theatre of instruction and entertainment, especially designed for children, N. Y., N. J., and N. E. Good location, localities, terms moderate.

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Russell Brothers, the 3 Mayors, Kelly and West, State's Attorneys, Dr. and Justice, Kelly and Ashton, Sisters' Comedy, with Various.

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STAR OF ELIZABETH COMPANY

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Every Evening at 9.15. Matinee Saturday at 2.

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LAST WEEK H. L. ONE.

E. H. SOECHNER.

E. H. SOECHNER.

In his latest and greatest success, by Jerome K. Jerome,

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Grand success of England's leading Semi-comic, STARS.

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Wednesday and Saturday Matines.

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Play—INTERLUDE, E. J. Hayes, W. J. Ferguson, A. D. Steele, etc.

Music—HAROLD HARVEY, New York, Music Master.

Costumes—Mabel Weston, Mrs. Weston, Mrs. Weston, etc.

Lighting—John F. Murphy, John F. Murphy, John F. Murphy.

Properties—John F. Murphy, John F. Murphy, John F. Murphy.

Decorations—John F. Murphy, John F. Murphy, John F. Murphy.

Properties—John F. Murphy, John F.

# THE NEW YORK DRAMATIC MIRROR.

## THE NEW YORK DRAMATIC MIRROR.

THE GLOBE OF THE AMERICAS THEATRICAL PROFESSIONS.

PUBLISHED EVERY WEDNESDAY

At 145 Park Avenue, corner of Twenty-first Street.

**HARRISON GREY FISKE.**  
EDITOR AND SOLE PROPRIETOR.

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**NEW YORK - NOVEMBER 1, 1890**

**The Mirror has the Largest Dramatic Circulation in America.**

### CURRENT AMUSEMENTS.

BROADWAY—PAUL JONES, 8 P.M.  
BUJOU THEATRE—THE CITY DIRECTORY, 8 P.M.  
CASTRO—POOF JONATHAN, 8:15 P.M.  
FOURTH-ST. THEATRE—BLUE JEANS, 8 P.M.  
FIFTH AVENUE THEATRE—MR. AND MRS. KIRKON, 8 P.M.  
GARDEN THEATRE—SUNSET AND DAIRY, 8 P.M.  
GRAND-OPERA HOUSE—ONE HOUR, 8 P.M.  
HAROLDSTON'S OPERA HOUSE—ENGAGED DRESS, 8 P.M.  
H. R. JACOBY THEATRE—OLD CURIOSITY SHOP, 8 P.M.  
COASTER AND GIRL'S—VARIETY AND CAROUSEL, 8 P.M.  
LYCEUM THEATRE—MASTER OF WOODBROOK, 8:15 P.M.  
NEW PARK—HENDERSON, 8:15 P.M.  
PEOPLE'S THEATRE—THE PLUNGE, 8 P.M.  
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P.M.  
STAR THEATRE—THE SENSATION, 8 P.M.  
TONY FESTIVAL'S THEATRE—VARIETY, 8 P.M.

### PROFESSIONALS INTERESTED.

MANY New York actors and managers are taking an interest in next week's municipal elections. A large number have applied for the People's Municipal League's leaflets and campaign literature at the Mirro office, and signified their intention to cast their ballots in favor of a pure and efficient local government.

That this commendable interest in our city affairs is unusual is shown by the numerous inquiries we received from professionals last week as to the location of the registry and polling places in their districts.

Under the Tammany misrule managers and actors have shared in the general sources of discontent.

The P. M. L. is not a party organization. Its membership is composed of democrats and republicans alike—citizens who, irrespective of national political faith, want New York released from the clutches of a powerful gang of spoilsman.

Don't neglect to vote next Tuesday, and don't fail to vote according to the dictates of conscience and duty.

BOSTON took the bull by the horns in The Clemenceau Case. It shut up the theatrical shop where the offensive show was being given and set an example that puts New York to the blush—if New York can blush, which sometimes seems doubtful.

A BUZE, or misuse, of discretionary power is the surest sign of a magistrate's unfitness for office. Mayor GRANT'S arbitrary refusal to license WORL'S Museum was such a sign. But he has given many others like it during his sojourn in the City Hall.

REPRESSESSION is an excellent quality in the modern performance, but many professionals do not favor it on salary day. The expressed blue envelope is a sad and sorry sight.

FOR once, American plays have the floor. How long will they keep it?

### PERSONAL.

KENWARD.—Edith Kenward, who made the hit of Dr. Bill by her "Kangaroo" dance, will leave for England on Nov. 8 to appear in a new play in London.

ETHEL.—Mrs. Francis W. Tracy (Agnes Ethel) was married on Tuesday last to Clinton Rondebusch, of this city. The couple have gone to Europe to spend the honeymoon.

KENT.—Charles Kent, the well-known leading man, has been engaged to play Pierre in The Clemenceau Case. An idea of Mr. Kent's versatility is revealed by the fact that he gave as much satisfaction as Miles Brandon in The Prince and Pauper, as he did by his clever character work in The Henrietta.

THOMAS.—When Augustus (no longer the abbreviated "Gus") Thomas responded to a call after the third act in Reckless Temple on Monday he looked solemn enough to have been the author of the "Elegy in a Country Churchyard."

PINE.—Charles R. Pine will lecture on the Shakespeare-Bacon-Douglas controversy before the Goethe Society of this city at the Hotel Brunswick next Monday night.

BLAINE.—It is said that Mrs. James G. Blaine, Jr., will join the Kendal company at the end of their season here. She is now convalescent and, it is reported, is able to walk without the aid of crutches.

PLYMONT.—Eben Plymont left for Boston at midnight on Monday, to take Jack Mason's place in the old comedy revivals at the Museum. Mr. Plymont will have to sacrifice his Vandylke beard for this engagement, but the loss will not be regretted by his friends. It is not becoming.

HOWARD.—Joseph Howard, Jr., with his sea legs still under him, was in the van of the first-nighters at the Standard on Monday evening. His trip to England was a flying one.

RIPPLE.—There was a fuss at Niblo's last week. Mr. Lauckay understood that he was alone to be featured. Miss Turner had also a special line on the bills. Miss Fischer objected to any other in the Niroto re-giving a distinction that was contrary to her agreement. Trouble was imminent for a time, but the matter was finally smoothed over and adjusted.

FLEISHMAN.—Mr. and Mrs. I. Fleishman, of Philadelphia, will celebrate their silver wedding on Wednesday evening, Nov. 5, at the New Park Theatre in that city. Another instance of long and happy married life in the theatrical fold.

PALMER.—A. M. Palmer, on Monday, moved to town from Stamford for the Winter.

WILLARD.—E. S. Willard's arrival was not marked by the usual torrent of interview gush. He is a modest man who evidently intends to let his acting do whatever talking is necessary. He is certainly a novelty in transatlantic visitors.

FAIR.—The paragraph, now going the rounds, to the effect that the Duke and Duchess of Marlborough misbehaved to such an extent while occupying boxes on two occasions recently at the Lyceum and Madison that the audience hissed them indignantly is false. It is hard to say anything untrue of the British aristocracy nowadays, but this case is an exception.

WILDER.—Marshall P. Wilder has a new stock of stories. He has advanced to that entertaining point now that he can do anything, from a comic song to a skirt dance. His engagement book is filled for weeks ahead, and the popular little humorist's business is booming.

HOLDING.—John B. Holding, the present musical director at Proctor's Twenty-third Street Theatre, filled the same position at the People's Theatre during the past five seasons. He has had an experience of twenty years as an orchestral leader. It is unfair to sink Mr. Holding's orchestra—or any other orchestra—into a pit beneath the stage. No band can do itself justice in that location. It would be better to do away with music altogether than running it by the burying process.

QUAY.—Does Mr. Mansfield go so far in his endeavor to prevent a true picture of the times in which the action of Brummel takes place, as to make his pronunciation of English conform to the usage "of the period?" It would seem so, as his pronunciation now and then is archaic. Immediately, for example, he pronounces as, according to Walker, it was pronounced in Brummel's time.

ELLSLER.—Elfe Ellsler, who is now in the South, is a sufferer from facial neuralgia. This distressing malady, however, does not conquer her professional exertions.

SOTHERN.—E. H. Sothern and his coadjutors will enjoy a week's rest at the close of their Lyceum engagement.

HILL.—Caroline Hill gives the most interesting performance in Reckless Temple. This admirable actress is seen too seldom on the metropolitan boards.

WALDRON.—J. A. Waldron, of the Albany Journal (not the Express) was in town on Monday. He is at present concerned in an important literary production.

PATTI.—Adelina Patti, in a letter to a friend in this city, denies, under her own signature, that she intends to return to this country.

STANHOPE.—Adeline Stanhope has just concluded a special engagement with The Dead Heart company and is now looking for parts to play in near-by cities. Miss Stanhope loves her home too well to leave it for a whole season.

DAUVRAY.—It is said that Helen Dauvray will close season and reorganize The Whirlwind company unless the piece enjoys a better patronage in Boston than it had in New York.

CARLYLE.—Marie Carlyle sprained her ankle a short time ago, but she is now entirely recovered.

### OBITUARY.

George M. Baker, the writer of numerous plays, died last week at his home in Barnstable, Mass., after a prolonged illness. Mr. Baker was born in Portland, Me., in 1832, and was educated in Boston. His literary tastes led him to enter the publishing business, and for many years he held a responsible post in the publishing establishment of Lee and Shepard, during which he read all the manuscripts and supervised the general make-up of all the books published by the firm.

It was as a dramatist, however, that Mr. Baker made a name for himself. The success of his first farce, called *Wanted A Male Cook*, when performed by the Aurora Dramatic Club, encouraged him to write a series of seventy-nine farces and comedies, principally for amateurs. These plays became very popular with amateur societies in the East, and many of them are still performed by professional companies in Western towns.

The best known of his pieces are *Above the Clouds*, *Among the Beakers*, *Down By the Sea*, *Better Than Gold*, *Nevada*, *Rebecca's Triumph*, *and Bread on the Waters*. The last play from his pen, *Comrades and Messmates*, is a three-act drama, and is said to have been written in the leisure moments of a fortnight. He edited a collection of amateur dramas, wrote two novels, "*Running to Waste*" and "*Something Better*," and brought out a series of popular ballads.

Mr. Baker was decidedly gifted as an amateur actor, and at one time almost decided to adopt a stage career. He made a tour of New England cities in a lyceum entertainment called *Too Late for the Train*, in which he gave recitations, and Henry C. Barnabee, the popular comedian, interspersed his specialties. He was also instrumental in bringing forward in Boston Julia Gaylord and Fanny Davenport.

Thirty-five years ago Mr. Baker married Emily Bowles, of Boston, who, with two daughters and one son, survives him.

Alice Gray, of the Held by the Enemy company, died at Bridgeport, Conn., on Saturday last, of apoplexy. She was taken ill on the Monday previous and sent to the hospital on Tuesday. Miss Gray was an old-time actress. She made her debut in the Federal Street Theatre, Boston, the city of her nativity, at sixteen. She was fifty-seven years old. At one time she was a member of Daly's company.

### BY FAR THE BEST.

*Buffalo Courier.*

The Mirror is making extraordinary preparations for its next Christmas number, and it will unquestionably be a credit to its editor and to the theatrical profession, of which it is by far the best and brightest representative among American dramatic journals.

### PLAY TITLES.

*Entered in the Office of the Librarian of Congress, October 6, 1890, and recorded exclusively by The Dramatic Mirror.*

*October 6.*

**A PUT UP JOB.** A farce-comedy in three acts. Translated from the French by Henry J. Farine, and rewritten and adapted for the American stage by Joseph Smith.

**BELOVED DEL SARTO, OR A Corsican Oath.** By Melville L. Severy.

**THE LAST WORD.** A comedy in four acts. (From the German of Franz von Schetzenhauser), by Augustin Daly.

*October 7.*

**THE RUNAWAY MATCH, OR THE Strange Adventures of Mr. and Mrs. Honeymoon.** An escapade in three catastrophes, perpetrated without malice or offence by Estelle Clayton.

*October 8.*

**THE BESHARMENT OF ROME.** A drama in four acts. By J. A. Bedard.

*October 10.*

**TURNIKE TAVERN.** A comedy-drama in four acts. By John J. Brown, Jr.

*October 11.*

**WHITE, CRIMSON AND BLACK.** A play in four acts. By Arthur J. Westermeyer.

**THE GOVERNOR.** An American comedy-drama in four acts. By Edward J. Swartz.

**Pussy WANTS A CORNER.** By W. Alexander Stout. Copyrighted by P. Garrett & Co.

### ARE THEY PIRATES?

The Edwin Houghton company are reported to be pirating Cheek and Ranch so in Canada, playing the latter piece under the title of *The Drovers' Bride*.

J. C. Lewis is reported to be playing Frank Jones' Si Perkins under the title of *Si Plunk* and throughout Ohio. Lewis played the same piece last season.

The Barrymore Dramatic company are sending their circulars to managers in Illinois. The Barrymores state that they "give a first-class presentation of Little Lord Fauntleroy."

Charles W. Russell, who gives his permanent address as 137 Wyona Street, Brooklyn, has been writing for dates to Southern managers offering to produce Miss Little Lord Fauntleroy, The Irish Detective, A Southern Beauty, etc. Anna Deane plays the leading roles in Russell's company.

### INSIDE INFORMATION.

*Baltimore American.*

J. Cheever Goodwin discusses "The American Librettist" in the current DRAMATIC MIRROR, and his pleasantly written paper is permeated with a strong flavor of autobiography. He thinks the librettist occupies a very subordinate part in the representative comic opera, and frankly says that adopted French books are preferable to native originals. In the course of the article he gives some interesting information of the "inside" composition of songs and managers. Kate Field, Clyde Pitch, the author of *Beau Brummel*, Jerome K. Jerome, the rising dramatist, and William Cane, are among the writers from whom contributions were promised in this interesting department of *The Mirror*.

### THE HANDGLASS.

\* BINKS—"Don't you think that Lihmitte looks like a man with a past?"

BOSSES—"He has one. He was in Daly's company until last year."

† † †

BISSES—"Be Leads, what is your idea of heaven?"

De Leads (*promptly*)—"A stage with three centres."

† † †

"They" say that Muldoon and Kilrain have been offered a stage engagement to appear together in a comedy drama with a strong love story running through it.

† † †

THEATRE LIFE has its ups and downs, there is no denying. The Lone Fisherman of Rice's Evangeline company, who used to make the boys in the gallery laugh by his unprogressive walk across the stage, ran amuck in Reading recently, and sent one of the chorus men into convulsions with a blow because the man refused to assist the L. F. in his act of riding the whale.

† † †

EUSIE LESKE has been kissed by the President, and Ruby McKee is in the dumps.

† † †

# THE NEW YORK DRAMATIC MIRROR.

5



*In Ushering  
Mend him who can! The ladies call him sweet.  
—LOVE'S LABOR'S LOST.*

The suggestion of a Boston paper that a theatrical censorship is needed in this country will find little favor.

I do not think the proposal a compliment to American taste and the self-respect that every good American is bound to feel.

We are not children; we are not weaklings, unable to distinguish between what is good for us and what is not.

The papaceous censor plan may be necessary in monarchical England, Germany and Russia, and in the baby republic of France. We have done very well without it here for a matter of a hundred and odd years.

When an indecent exhibition, like that which caused the Boston Park Theatre to be closed recently, comes along the power of the authorities, under our license system, answers the purpose satisfactorily.

The rhetoric of the nomadic manager is sometimes startling.

This gem occurs in a handbill describing the accomplishments of a new Western star.

"While en route in New England Miss Blank was the honored guest of many leading statesmen's ladies. Her many receptions were all affairs long to be remembered as roses scattered on the high road of success. At her present home she is a leader of society, and enjoys the *sobriquet* of being considered one of the fashion-plates of the elite."

The manipulator of this fashion-plate of the elite has caught the idea, as it were, but he has not yet acquired the degree of *finesse* that has crowned with success the fictional devices of some of the more practiced "boomers" and "hustlers" of this feverish dramatic era.

George Buckus, of the Aunt Jack company, spent his last vacation in the West. There he met one of the several millions of young girls who think they have a "call" to embrace the profession.

She began by saying—as others have said before—that she had a great fondness for the stage and everything connected with it.

"Have you ever acted?" asked Buckus.

"Never."

"Did you ever play with amateurs?"

"No."

"Have you recited in public?"

"No, but I've read *The Mirror* for three years."

The two scholarly replies to Mr. Donnelly's paper, which occupy several columns of this issue, should be read carefully by every thoughtful actor.

The dispute concerning the authorship of the Shakespeare plays is an old one, but these able essays will throw a new light on the absorbing subject.

Because he was an actor, Shakespeare—the man—is dearer and nearer to actors than to any class of Shakespeare students.

They are as jealous of his honor as they are proud of his profession, and however skilfully Mr. Donnelly endeavors to support the Baconian theory (and let it not be forgotten that that theory bears the impress of honest conviction as well as able demonstration) his iconoclasm necessarily is viewed with disfavor by the players.

That they may understandingly follow the discussion—which is by no means ended yet—the articles in this *Mirror* should be read and digested.

Mr. Donnelly's reply to his critics may be expected before long.

The October number of the *Revue d'Art Dramatique*, of Paris, contains a sketch of Dion Boucicault, abridged from the biographical account published by Tim Mason, together with a translation of "My First Play," the auto-biographical article given in the same issue of the paper.

Mr. Boucicault's sentence "He slung him self into a pea-jacket" is rendered "*Il en-dossa une jaquette à poix,*" which re-Englished means a jacket of peas.

But in spite of this amusing bit of literalism the sketch reads as delightfully in the *Revue* as it did in *The Mirror*.

Joseph Arthur is being deluged with letters whose writers claim to have thought of the buzz saw effect before it was utilized in *Blue Jeans*.

That is not a novel experience for the author or manager who makes a hit in a new direction.

It is not at all likely that the indignant buzz-saw claimants will give Mr. Arthur serious trouble. On the contrary, if they attempt to make capital out of his success by infringing his rights, he will promptly stretch forth the restraining arm of the law.

I have seen the original design of the buzz-saw mechanism, which is probably the most complete and ingenious invention ever devised for a dramatic purpose. It is covered fully by patents.

Mr. Arthur and an expert spent two days searching the records of the Patent Office to discover whether a similar effect had been patented before. No reference was found, and the rights, therefore, are not open to legal question.

Mr. Arthur tells of an amusing conversation he overheard the other night on Broadway. Two tough-looking "statues" were the speakers.

"Soy," said one. "Did yer ever see such notices as *Blue Jeans* got?"

"Wat's eatin' yer?" pithily remarked the other. "Der play is yellor! Dem two fellers bought de hull press."

As there are some valuable newspaper properties in this city, Mr. Arthur thought these bigoted observers of theatrical life credited Mr. Rosengrant and himself with too much wealth.

There will not be this year a pleasanter Christmas surprise than the *Christmas Mirror*.

As its multifarious features are brought together they justify fully *The Mirror*'s promise that the 1890-holiday number will leave the best of its forerunners in the shade.

The improvements in the form of the publication are sweeping. It will be a veritable *edition de luxe*.

## A WORD IN SEASON.

*Advertisements intended for the best of all the Christmas MIRRORS—which will appear early in December—should be sent in as soon as possible. No wideawake theatrical advertiser can afford to be unrepresented in the most valuable medium in the world. The rates for this number are: One page, \$10.00; Half page, \$7.50; Quarter page, \$4.00; smaller advertisements, twenty-five cents an agate line, and reading notices, \$1.00 a line. Special positions, if ordered later than November 8, will incur an extra charge. Pictorial advertisements will be prepared by special arrangement, if desired. The magnitude and laborateness of the number will necessitate sending it to press several weeks before the date of publication. Advertisements, therefore, must reach us in good season. Further information furnished on written or personal application to the business manager.*

## GOSSIP OF THE TOWN.

FRED F. PLATT, the representative of *A Social Session*, was in the city last week. He reports that since A. V. Gibson, the author, rewrote *A Social Session* the business has been most satisfactory, so much so that the company's bookings cover ninety-four weeks. After completing all engagements on the New England circuit, the company will appear in Pennsylvania towns till Nov. 20. Then the company is to make an extensive tour through the Western and Southern circuit. On returning from British Columbia the present season will close in July on the Northern Pacific route. The ensuing season will open in September, 1891, in Michigan.

RICHARD QUILLER, one of the favorites of Harrigan's company, has been re-engaged and will resume his position at the opening of the new theatre on Dec. 15.

CHARLES HARRIGAN, H. Cane, E. W. Gardner and S. Matthews, who are to appear in support of E. S. Willard in *The Middleman*, arrived from England on Saturday last on the *City of Chester*.

HUBERT WILKE, who is noted for his good work in comic opera, is open for either dramatic or operatic engagements. Mr. Wilke is also ready to produce two new plays, or he may possibly resume his starting tour. It will all depend on circumstances.

The Harry Pepper Ballad Quartette and Operetta company is the name of a new organization that is winning attention. Mr. Pepper has succeeded in getting together a number of accomplished vocalists, including Zelma Rawlston, Anna G. Murville and J. Matthews. On Thursday last the company furnished the musical portion of a meeting of Los Independientes at Hardman Hall. The Quartette was enthusiastically received, and the performance closed with a musical sketch by Mr. Pepper entitled *The Singing Lesson*, in which he was assisted by Zelma Rawlston.

ON PRODUCTION, Matthews and Jessop's comedy, will be produced by W. H. Crane at the Star theatre next month. It will be presented at a special matinee.

THE MEMBERS of the Marie Wainwright company have subscribed \$25 to be presented to the heroic elevator boy of the Leland House, at Syracuse, N. Y. A number of the members of the Cora Tanner and Louis Aldrich companies owe their rescue to the boy's bravery.

ALBERTA GALLAHLIN is reported to have received an offer to star in the legitimate drama on the New England circuit, at popular prices.

A PROFESSIONAL matinee of *Blue Jeans* will be given at the Fourteenth Street Theatre tomorrow (Thursday).

MANAGER MILBANK is arranging to give Harrigan's play, *The Blackbird*, a strong production on the road.

WILLIAM FAULSHAM, of the Lyceum Theatre, is winning deserved praise on the road for his clever work in *The Prince* and *The Dumper*.

It is said that arrangements for the production of *The Merry Monarch* in London have been made.

Two rehearsals of *The Witch* are being held daily at the Frohman Dramatic Exchange. The first production of the play will be given at Proctor's Theatre, Bridgeport, on Nov. 10.

C. B. JEFFERSON and Klaw and Erlanger have arranged with Eugene Tompkins for the American and Canadian rights to *The Soudan*, to commence on Aug. 1, 1892, and continue for two years from that date.

FRANK B. RHOADES, the lightning drummer of the Uncle Hiram company, was presented at Saratoga Springs the other night with a handsome gold medal, the donors being his musical friends in that vicinity.

DR. CHARLES L. HOWARD has taken office room at No. 4267 Broadway.

LESTER VICTOR, late of *The Sweet Lavender* company, has gone into business in New Orleans.

MARCUS MAVIS has a five years' contract to assume the management of Fanny Davenport. He will commence work in that capacity with the production of Cleopatra in New York city this winter.

CYDIE FISON has written a play entitled *Frederick Lemaitre*, for Felix Morris, of Rosina Vokes' company. It will be produced at the Tremont Theatre, Boston, on Nov. 10.

CHARLES H. HICKS is no longer connected with the Frohman Dramatic Exchange.

JESSIE BONSTELLE's Thistledown company closed for three weeks at La Salle, Ill., recently, preparatory to opening in Chicago for a run. According to a letter from the star, the sudden closing was due to a will litigation of which E. B. Castleton, the manager, was the defendant. Miss Bonstelle, the author and owner of the play, is at her home in Rochester, N. Y.

The statement that Charles D. Kellogg, the whistler, is with the Hill-Park Concert company, is denied. Mr. Kellogg appeared with the company for one night only at Buffalo recently.

CHARLES COOKE is to join the ranks of the stars next season in a comedy now being written for him by Horace Townsend and Herbert Hall Winslow. The main idea of the story was furnished by the young actor himself.

ALEXANDER COMSTOCK is a punster. When he heard that the lions had not arrived on Monday morning for the production of *Nero at Niblo's Garden*, he remarked musingly: "I'm sorry, for I'm afraid that'll affect the lines at the box-office."

BRADY AND WELLY's Great Metropolis company, which is reported to have been doing a large business since the beginning of the season, opened at Nashville against Forepaugh's Circus to \$256.

EILEEN SHERIDAN, the leading soubrette of the Will o' the Wisp company, has been the recipient of many flattering notices from the press for the work she is doing in that play.

R. E. SIEVENS has gone to Louisville to take the business management of Harris' Theatre there.

LOUISA YOUNG, requests *The Mirror* to contradict the report that she is on the road. She is still in town and seeking an engagement.

W. D. COONEY, the acting manager of Jacob Litt's Standard Theatre, Chicago, has written a new play, the scenes of which are laid in Athens two thousand years ago. It is said that the story told by the play is one of most absorbing interest. Mr. Cooney is also at work on an original melodrama, to be produced next season. He is the author of the successful comedy-drama, *Her Sacrifice*, which was produced in Philadelphia a year ago.

ONE OLSON played to over \$4,600 at the Standard Theatre, Chicago, an increase of over \$1,000 on his last season's engagement there.

\* \* \* The rate for cards in Managers' Directory is \$1 per line for three months.

## MANAGERS' DIRECTORY.

### Theatres.

#### ASHEVILLE, N. C.

#### GRAND OPERA HOUSE.

EVERTTHING ENTIRELY NEW  
BEST OF LOCATIONS.

SEATS 1,200. Incandescent and Gas Lights. Stage, 30x51. Proscenium opening, 28x30. Resident population, 42,000. Visiting population, 30,000 to 40,000.

OPEN TIME FOR GOOD COMPAGNIES.

JAMES E. SAWYER, Manager.

#### AUGUSTA, GA.

#### MASONIC HALL.

Seating capacity 500. Suitable for lectures and small shows. Address S. P. WEISIGER, Chairman Building Committee.

#### BEDFORD, IND.

#### BEDFORD OPERA HOUSE.

Population, 4,000. Seating capacity, 400. New scenery, lighted entirely by electricity, good dressing rooms. Large stone walls and quarells. Auditorium 30x40. Seats 400 each. Sharing terms only. JOHN H. JOHNSON, Jr., Manager. *Editor Democrat*.

#### BOWLING GREEN, KY.

#### POTTER'S OPERA HOUSE.

Population, 10,000. Seating capacity, 400. Complete scenery. Stage, 30x40. Auditorium 30x40. Seats 400 each. One of the handsomest theatres in Southern Kentucky.

POTTER BROS.

#### COHOES, N. Y.

#### COHOES OPERA HOUSE.

First class in every respect. Seating capacity, 1,000. Population, 30,000. Address ERNEST C. GAME, Cohoes, N. Y.

#### CALVERT, TEXAS.

#### CASIMIR'S OPERA HOUSE.

Just refurnished. Seats 300. Population, 1,000. Complete scenery. Open dates.

E. CASIMIR, Manager.

#### EL PASO, TEXAS.

#### MYERS' OPERA HOUSE.

Population, 30,000. Complete scenery. Stage, 30x40. Auditorium 30x40. Seats 400 each. Address J. T. STEWART, Manager.

El Paso, Texas.

#### FAYETTEVILLE, N. C.

#### OPERA HOUSE.

Population, 6,000. Seats 250. Complete in all appointments. Will be ready for booking Oct. 20 for season of 1890-91. A first class attraction wanted for Oct. 15.

W. C. McDUFFIE, Jr., Manager.

#### HILLSBORO, TEXAS.

#### ROSE'S NEW OPERA HOUSE.

Population 25,000. Seats 250. Complete in all appointments. Will be ready for booking Oct. 20 for season of 1890-91. A first class attraction wanted for Oct. 15.

A. T. ROSE, Manager and Proprietor.

#### HAMILTON, O.

#### MUSIC HALL.

Building theatre in the city. Seating capacity, 1,200 on ground floor. Newly remodeled and new scenery. Best paying house in the city. Will rent or share. Electric car runs in front of theatre. Address all communications to W. H. MORRIS.

## &lt;h4 style="text

## THE NEW YORK DRAMATIC MIRROR.

### AT THE THEATRES.

**PROCTOR'S.—MEN AND WOMEN.**

A play in four acts, by Henry C. De Mille and David Belasco. Produced Tuesday, Oct. 21.

Israel Cohen	Frederic de Belleville
William Prescott	William Morris
Edward Seabury	Orvin Johnson
Mr. Pendleton	Lewis Allen
Calvin Stedman	R. A. Roberts
Lyman H. Webb	Henry Talbot
Stephen Rodman	Frank Mordaunt
Col. Zachariah T. Kip	M. A. Kennedy
Dr. Dick Armstrong	T. C. Valentine
Sam Delafield	J. A. Buckstone
Arnold Kirk	Emmett Corrigan
Agnes Rodman	Sydney Armstrong
Dora	Maud Adams
Mrs. Kate Delafield	Odette Tyler
Margery Kros	Ella Hawkins
Mrs. Jane Prescott	Annie Adams
Mrs. Kirk	Lillian Chantore

All told, there are six-and-twenty speaking parts in Messrs. Belasco and DeMille's new play. The energies of six-and-twenty actors are put forth in the gigantic task of representing a dramatic story that is hardly worth representing.

We could have wished a different result for Mr. Charles Frohman's initial experiment as the manager of a stock company. We could have wished that his plucky and ambitious undertaking had made a better bid for artistic approval at the start. But, despite our wishes, the fact remains that *Men and Women* is a disappointment, offering little opportunity for friendly commendation and less for critical endorsement.

Since we shall have some fault to find with this latest product of the DeMille and Belasco partnership it may be as well to preface our criticisms by the frank avowal of our belief that it contains much of the sort of material that makes what are called "popular" successes; that its claptrap situations and artificial tone go with the demands of a numerous class of players, whose taste in plays is almost as meretricious as their taste in literature; in other words, that its sentiment is cheap enough, its characters false enough, its comedy vulgar enough, and its construction mechanical enough to meet the requirements of a class that does not know good art from bad art, and habitually praises that which deserves condemnation. From which the readers of *The Mason* will infer that this play is a box-office success.

Just why the authors conferred upon it the title, *Men and Women*, it is difficult to comprehend, unless they were desirous to give it a designation broad enough to compass the whole human family, as a safeguard against the possible objection that its characters do not clearly resemble particular types of men and women such as men and women in real life are familiar with. The playbill's question from Babie Burns furnishes no clue to the reason for the selection. The injunction to "gently scan your brother man" because "to step aside is human," straightway suggests a plea for clemency on the part of two contrite collaborators.

We suppose that the exposure of the Sixth National Bank frauds furnished Messrs. De Mille and Co. with an idea for the plot of *Men and Women*. In leading up to a dramatic third act, they have paved the way with a first and second that are decidedly devoid of interest. It would appear that they had planned and written the scene of the midnight meeting of the directors of the Jeffers' National Bank before they gave much thought to what should precede it. At all events, the lack of symmetry in the construction is so plainly concentrated and so utterly exhausted on this particular scene that naturally we are led to believe they began to work first at the middle instead of at the beginning of the piece—a method that would account for the weakness and the artificiality of their treatment.

A bank cashier has been tempted to speculate and betray his trust. The defalcation is discovered and the news causes a run on the bank. The cashier allows suspicion to fall on his assistant, who is also his friend and his prospective brother-in-law. The directors meet the bank examiner at midnight to decide whether or not the concern shall suspend, and the dishonest cashier sits by and bears his assistant charged with his own crime. Left to himself, he repents and cries to Heaven to guide him. A calcium moon fortuitously sheds its rays on and illuminates a stained-glass picture of Christ bolding the Magdalene go and sin no more. Perhaps supposing that his confession will be likewise successful in securing immunity from punishment, he fastens a pair of convenient handcuffs upon his wrists, thereby disclosing his criminality. His confidence is warranted by the outcome. He escapes prosecution, secures honest employment through the assistance of one of the defrauded directors, and, of course, gets the girl of his heart.

This may-mack of the "contemporaneous," but it neither affords us an exhibition of genuine character, nor diverts us with an ingeniously welded chain of plausible and interesting events.

So much for the trend of the story, viewed as a combination of incidents arranged without reference to the laws of circumstance, of ethics, or of art.

As for the love interest, it can be dismissed with the brief remark that it is superficial and unsympathetic. There are several heart affairs in the place—tragic, comic and commonplace—but none of them touches the heart of the observer, or enlists his sympathies.

To any other kind of play than a box-office success this defect might prove fatal. But a box-office success is often based on extrinsic qualities—qualities that win the favor of persons that dispense with thought and feeling and side-litigant save sensations excitement when they visit the play-house.

They sprinkle tabasco liberally on their theatrical half-shells, preferring the tang of the sauce to the flavor of the oyster.

The comedy (save the mark) is such in name only. The characters of Sam and Margery, and the Colonel and the Widow belong to the realm of farce—and cheap farce at that. Were the serious interest of the story natural and normal these comic ex-

pressions would seem sadly out of kilter; as it is, they occasion neither shock nor surprise, because we do not expect a far and correct covering to a creation whose anatomy is deformed.

The dialogue is commonplace, for the most part. It lacks inciseness and point; it lacks the freshness and finish found in works that are conceived by keen genius and composed by puissant intellects. The dialogue of a hammer-and-saw play like *Men and Women* is always apt to be forced rather than forceful; vibratile rather than vigorous. The author who uses mechanical methods necessarily can produce only mechanical results.

Even the climax of the best act is wrought by a calum and a transparency. The spectator finds his attention rudely snatched from a spectacle of human suffering and remorse and concentrated upon the clever manipulation of an illuminated picture.

Our authors leave nothing to the imagination. They are literalists from Literalville, and they never let us forget it. Instead of making the penitent cashier discover his crime to the bank president and detective by snapping the steel fetters upon his wrists in their presence and then dropping the curtain, they have him put them on when he is alone, and make an anti-climax by bringing on the cashier's sweetheart to slow music and with elaborate "business," thereby robbing the situation of a portion of its effect.

Mr. Frohman's company contains good material, but it is raw. Unity of purpose will doubtless come with time and practice. The artistic homogeneity that is the chief charm of the stock company cannot be developed in a night, however excellent the individual ability of the membership.

In the order of merit Mr. Allen must be named first. His Mr. Pendleton, albeit a character "bit" that does not exceed a score of speeches, stands out as the one perfectly natural, thoroughly truthful personation in the play. The picture of this deaf, fussy and eccentrically benevolent old bank director is drawn to the life. It is not effusive, it is exaggerated; it is a genuine, instantly recognizable type, presented with admirable judgment and consummate skill. From the moment that old Pendleton takes off his goggles until he saves the bank and hurries home to repair the unwanted disturbance of his clockwork habits, he is by all odds the most interesting personage at the directors' meeting. And why? Not because the character is closely connected with the plot, but because it is a living, breathing embodiment of truth, surrounded by a collection of *faucons*.

Mr. Mordaunt is always as effective as the part for which he is cast will permit him to be. This versatile, adroit actor gives verisimilitude to even a preposterous role like that of Stephen Rodman. The dramatists ask us to believe that this ex-convict, under an assumed name, has become the Governor of Arizona, oblivious to the fact that political appointees in this country are always subjected to searching scrutiny and that their antecedents are investigated and verified all the way back to the cradle period. Does any one imagine, for one instant, that a notorious duffer who has served his term at Auburn, could conceal his real identity sufficiently to become the successor of John C. Fremont? And is it likely that a man like Rodman, desirous of retrieving the past and hiding it for his daughter's sake, would risk certain discovery and disgrace, not to speak of legal punishment, by fraudulently and criminally accepting an office under government denied to the felon who has forfeited the rights of American citizenship? Mr. Mordaunt is not to blame for the audacity of Messrs. De Mille and Belasco, but the lack of praise because his art cloaks it to an extent that enables him to win sympathy and tolerance for the character from the audience. It is a manly, tender, well-considered performance, whose unerring intelligence bespeaks the thoroughly equipped actor.

Mr. de Belleville plays a bad part with exceptional discretion. The character of Israel Cohen has little real bearing on the plot. It might be eliminated from three of the four acts without detriment to the action. It seems to have been written solely for the purpose of pleasing Jewish playgoers. Mr. Cohen talks a good deal of noble sentiment but he does nothing of importance beyond impeding the unfolding of the over-freighted plot. Mr. de Belleville is imposing, dignified and reposeful. That is all that he is able to be.

An earnest, intense piece of acting was contributed by Mr. Johnson as Seabury. The scenes wherein he turns on his enemy, Stedman, and defends his honor before the directors, are worthy of hearty commendation. He is a young actor of promise.

Also commendable was the Kirk of Mr. Corrigan. His scene in the first act was excellently played. It served to show how much effect talent and conscientiousness can get out of a small part.

Mr. Morris' Prescott was a colorless, stagey, tedious performance. What should have been the best part in the piece he made the worst. Mr. Morris has all the atrocious faults of the back leading man. He cannot deliver the simplest speech naturally or intelligently. He speaks his lines with no apparent knowledge of the meaning of the words, pouring them out in a perfomary, parrot-like style that suggests an indifference to their sense. In the "contemporaneous" play naturalness should mark the utterance, yet many young actors, like Mr. Morris, go on the stage and speak their speeches in a fashion that could not be imitated off it without incurring deserved ridicule. Is it because they cannot repeat the words that are given them as they would their own words? Is it because the thought they are meant to express is not clearly comprehended? Is it ignorance of the art of speaking words so that each has its relative weight and each does its part to make the thought clear? Whatever may be the reason in Mr. Morris' case, he fails to read his part intelligently or intelligibly. When it is possible to give a false emphasis, he gives it; when there is an opportunity to

mislead the ear by a wrong accent, he embraces it; when there is a chance to convert sense into nonsense by perverse reading, he utilizes it. And, people are grown so accustomed to this sort of stupid counterfeit that they not only tolerate but accept it as the genuine article. Mr. Morris should learn that certain words placed in juxtaposition express certain thoughts. Then he should sit at the feet of some qualified professor—Mr. Mordaunt, for example—and learn how to deliver them. He is a good-looking young man; he has an agreeable voice, which could be made flexible and expressive with care and practice; he has a manner that is not without attractiveness, and he appears to possess sufficient talent to become a fair actor under proper guidance. In this play he reveals a monotonous incapacity to do justice to such simple opportunities for effective acting as the role of the bank cashier affords.

If anything Mr. Roberts is in the character of the vindictive lawyer Stedman, is more irritatingly faulty than Mr. Morris. No such counselor as he exhibits to us was ever seen outside the theatre—and then only in theatres where artifice of the crudest order is admitted as the substitute for art. Mr. Roberts is the stage manager of the company. He sets his troupe the worst sort of an example. The absurd unreality of Stedman might be stifled by skilful treatment; Mr. Roberts intensifies it.

Mr. Talbot in Webb gives us a bank examiner whose speech, attire and manner are thoroughly business-like and therefore appropriate to the part.

Mr. Kenedy, in the broadly farcical character of an amateur New Jersey Congressman, plays it as coarsely as the authors could desire. It is the actor's misfortune that the lines assigned to him are silly and the role, from first to last, is utterly wanting in the characteristics of true comedy. Indeed, all the "comic" personages in *Men and Women* are marched on and off the stage at intervals with the automatic regularity of a machine; and their evolutions are about as pleasing as the drill of an awkward squad.

It is not Mr. Valentine's fault that Dr. Armstrong is a tedious personage. He plays the part very well.

Mr. Buckstone, who used to play boyish lovers excellently at Wallack's, is smothered in the whiskers and whimsicalities of Sam Delafield. A pair of assertive "sideboards" are made to supply the excruciatingly dull humor of this character. Messrs. De Mille and Belasco taking as naturally to crep-hair and spirit gum as to calcium moonshine and stained glass transparencies.

We are morally certain that Miss Armstrong has been observing Mrs. Kendal's peculiar mannerisms and admiring them. At all events, they seem to appear in her performance of Agnes, badly copied. They are not the most pleasing features of Mrs. Kendal's acting, but they are, at least, her own. If Miss Armstrong is not an imitator of the charming Englishwoman, it is worse, for she will find it more difficult to rid herself of the hand-gropings, body-bendings, neck contortions, and other unconventional gymnastics that mar her playing. Miss Armstrong swims, rather than moves about the stage in her "emotional" scenes. She comes in with an over-hand stroke, occasionally treads water, now and then ducks, and is only prevented from diving once or twice by the absence of a trap door. This natatorial style might do very well in a tank drama, but it is out of place in drawing rooms and libraries, among *Men and Women*. Miss Armstrong has much to unlearn, and much to learn, before she can fairly claim a rating among metropolitan actors. Her pathos is strained, as well as mannered. Her method of expressing terror and grief by thrusting a handkerchief into her mouth, stopping her breath, and showing other symptoms of hemorrhage of the lungs, probably costs the actress discomfort, but it does not impress the spectator in the way intended.

A pretty, girlish, winsome actress is Maud Adams, whose Dora is a sweet performance that is stamped with a virginial charm.

Miss Tyler is afflicted with one of the several bad "comedy" parts. Making due allowance for this handicap, she does not deserve credit as the tantalizing widow. Her reception dress is a triumph of unbecomingness.

Miss Hawkins gives an effusive and obtuse performance of a vulgar travesty on the Chicago girl. It bears about as much relation to the real Chicagoan as the trite label on that fair creature in the comic papers.

Annie Adams is a motherly Mrs. Prescott, except in looks. Her rosy face is at least a dozen years younger than her snowy wig.

Miss Chantore plays Mrs. Kirk intelligently. But she does not overcome the anomaly of a woman in widow's weeds making an evening call during a reception, sending in her card to one of the hostess' guests. There are some few amenities of life that the dramatist ought to respect, but the authors of this piece seem to think them outside the pale of their consideration.

Mr. Day's three scenes are showy, but in bad taste. The first set is unpleasantly eccentric in architectural construction and pervaded by tones that are "scenic" rather than artistic. The second scene—"the Alhambra corridor"—suggests opera bouffe, and some disappointment is felt because there is no chorus of *odalisks* and no corps of Moorish dancing girls visible when the curtain rises on it. This inappropriate oriental background kills the woman's gowns and destroys the atmosphere of "modernity"—as Mr. Howells terms it—that should pervade the act. Mr. Cohen's library would have seemed more like a library had it contained more books, and had not the directors been seated on dining-room chairs. Thackeray describes Major Ponto's library at "The Evergreens," as mostly consisting of boots. Mr. Cohen's library mostly consists of chairs.

Nevertheless, when all is said and done, *Men and Women* is more than likely a box-office success!

### STANDARD.—RECKLESS TEMPLE.

A society drama in four acts, by Augustus Thomas. Produced Oct. 27.

Edgar Temple	Maurice Barrymore
Jean Clantine	Joseph Holland
George Hamlin	Frank Lander
Judge Hamlin	Charles Harris
Dr. Baldwin	Charles A. Smiley
Baumont Five	Edward Bellamy
Mrs. Billingsley	Caroline Hill
Dona Hamlin	May McLean
Estelle Turner	May Dowling
Sophie Newcome	Lillian Cummings

When an Englishman—one of Maurice Barrymore's many friends—was asked in the Standard lobby after the third act of *Reckless Temple*, what he thought of the new play, he exclaimed enthusiastically: "Barry's a dear old chap, but really, you know, I can't grasp it." Which described the audience's frame of mind precisely.

Mr. Thomas has a certain talent for writing bright dialogue, although at his best he cannot refrain from the flippancy of the café-squatter and the slang of the so-called "bohemian." That talent has been exhibited in one or two entertaining curtain-raisers, but it is not displayed to any marked extent in this more ambitious effort. Of wit he has some command—wit of a cheap and flashy order, of humor he is destitute. There are bits of heavy sentiment in *Reckless Temple*, and a large quantity of that sophistical tailing against "society" which is common among men whose ways of life are not compatible with admission thereto; but of truth, of genuineness, of real Americanism there is not one jot or tittle.

Mr. Thomas calls *Reckless Temple* a "society" drama—a vile term that does not describe the work truthfully, even if we admit the use of such a classification.

It does not give a picture of society, as society exists in St. Louis or any other city, outside the sphere of the *demi-monde*. It is safe to say that no woman who is called a "society leader" could outrage propriety as Mrs. Billingsley does without losing her position an her reputation. We do not believe that St. Louis women are in the habit of publicly caressing to-morrow the men to whom they are introduced to-night; nor do we think that they pay evening visits to bachelor apartments, even with the laudable object of helping the owners out of their difficulties. To Mrs. Billingsley rather than to Edgar Temple the sobriquet of *reckless* could be more appropriately affixed.

As for the descriptive word "drama," that is equally misplaced. *Reckless Temple* is not a drama, properly speaking. It is merely the idealization of Maurice Barrymore, whose lot is cast, for the nonce, among several more or less unreal personages, and into whose mouth are placed speeches and sentiments that glitter, but do not ring. Temple is a Quidnuncque individual, whose dissipation, impulsive recklessness, and mock heroism are likely to enshrine him in the hearts of impressionable schoolgirls that have not got beyond the period when artificial romanticism is attractive. There is no true nobility in the sacrifice he makes. What would be thought of the fellow who broke the heart of the girl that loves him, by falsely branding himself as a cowardly seducer in order to save her brother from ostracism and vengeance? This quixotic performance, lacking reasonable motive fails to win sympathy for the bare-brained self-sacrifice; therefore, his subsequent troubles are viewed with mild interest and unsympathetic complacency. The utter absurdity of the act which we are expected to accept as moral heroism of the highest type, draws from under the plot the prop that is needed to support it.

The story is told in a vague, rambling fashion. Its outlines are half-hidden behind a veil of verbiage. The two or three dramatic scenes are not handled in a dramatic style. Cheap cynicism and poor philosophy are palmed off as a substitute for clear, forcible language. Evidently Mr. Thomas has not learned that the essence of a modern play is action, and that "smart" comments, be they wise or foolish, on the shortcomings of civilized mankind, are neither productive of movement nor illustrative of character. If they were, enterprising playwrights would be dramatizing Schopenhauer and Voltaire. The stage is not a pulpit, that is certain—not is it a school of Rialto philosophy.

Mr. Thomas' one shay at events takes the form of tawdry melodrama. When Clantine temporizes with the supposed betrayer of his sister and consents to draw lots to see which shall die, he descends from the dignity of an avenger to the level of the Bowery sensationalist. The scene is not even gauged to the requirements of the gallery.

The part of Temple was written expressly for Mr. Barrymore and it may be said to fit him. That, however, does not mean that the representation is either pleasing or artistic. He is an interesting figure, with hair that has been whitened by an early experience (or no other purpose, apparently, than to set off his "cameo" features), and a negligé, lounging manner that he affects consistently. But here compliment must pause. His reading is exceedingly bad. Early faults have crystallized. He delivers his lines without meaning, much less expression. His method is to explode the first word or two of a speech like a bomb, and then glide to the end of the sentence with a *diminuendo* that shrouds the final words in the mystery of inaudibility. He lacks passion and power. But he poses industriously and picturesquely. So much for this *reckless* personage.

Mr. Harris—a capital actor, whose versatility, like Mr. Mordaunt's, is equal to any demand that may be made upon it—contributed an excellent characterization in Judge Hamlin. Paternal love, professional pride and dry judicial humor were all present in it.

Mr. Holland made the greasy and blood-thirsty locomotive engineer, Clantine, acceptable by skillful treatment. He played the part so well that its exaggeration was rendered inconspicuous.

## THE NEW YORK DRAMATIC MIRROR.

of weakness required in the exposition of the tale.

Mr. Smiley played the curt Dr. Baldwin in a rather amusing way. Dr. Baldwin is one of those familiar stage physicians whose practice seems to be confined solely to one or two persons; who is found in their domiciles at any and every hour, whether professional work is to be done or not, and whose stock-in-trade is a collection of obstetrical jokes, less remarkable for wit than for impropriety. Oddly enough, these unclean old practitioners are supposed to be the wholesome delight of the family circle.

Mr. Bullock's Beaumont Five is a clumsy caricature of the "society" reporter. A genuine satire on this mischievous nuisance might have a salutary effect. Beaumont Five is not likely to have any effect, salutary or otherwise.

Miss Hill's Mrs. Billingsley was much the most interesting and praiseworthy feature of the performance. Her own well-bred manner and utterance stood in sharp contrast to the ill-bred instincts and habits of the character she played. Mrs. Billingsley is what a variety man expressively terms a "feeder." And yet, although she was chiefly a chorus and interlocutor, and although she participated not at all in either love affairs or more serious scenes, she won applause and admiration for her brilliant use of the material at hand. Miss Hill has a cold and glittering personality, but she is an artiste to the tips of her fingers.

Miss McLean, a pouting young lady, showed glimpses of feeling and touches of art as Diana Hamlin. The Christian name of this character may have had some slight influence in damning the play.

Two pretty women, Misses Dowling and Cummings, were comely "society" figures.

The scenery shown in Reckless Temple is showy if not aesthetic. The first set is the best and the most appropriate of the lot.

### NIBLO'S.—CLAUDIUS NERO.

*A historical dramatic pageant in three acts and间幕. By Ernst Eckstein. Universal, German, Nero. Produced Oct. 24.*

Claudius Nero	Wilton Lackaye
Agrippina	Alice Fischer
Nicodemus	George Heath
A.	Carrie Turner
Acte	Willard Newell
Turk	Barton Douglas
Poppaea Sabina	Blanche Weaver
Artemidorus	Hortencia Lander
Lupus	Rose Beaudet
Seneca	James Lackaye
Ulpianus	Franz Reinan
Gaius	Frederick Daily

Niblo's has long been the home of the spectacular drama, but no spectacle at that house has ever surpassed in elaborate sumptuousness the dramatic pageant of Claudius Nero.

The main incidents of the story have been drawn from Ernst Eckstein's historical romance. The scenes are laid at Rome and Alba, and the period of time is between the years 50 and 60 of the first century. Nero's infatuation for Acte, a beautiful Nazarene, lends romantic interest to the pomp and pageantry that pervade the piece. Otherwise the production could only be considered in the light of a gorgeous panorama.

Wilton Lackaye gave a strong personation of the title role, and bore himself with effective dignity. Nevertheless, his delivery was far from artistic, and his acting was very stately at times. His method is especially adapted for popular approval in the climax of the second act when Nero is informed that his mother, Agrippina, has had Acte seized to have her sold into slavery at the hands of Sardina.

The most powerful situation occurs in the third act. After a regular melodramatic setting with his tigerish mamma, Nero informs her, with eloquent vehemence, that she must restore Acte to his manly bosom—not at the solicitation of a son but at the command of her Emperor.

Alice Fischer proved an excellent selection for the role of Agrippina, and acquitted herself in this scene with the utmost credit. She was also seen to advantage in the first tableau of the second act, when Agrippina makes Acte a captive and upbraids her for having become the mistress of her imperial son.

Carrie Turner was sweet and sympathetic as Acte, and Blanche Weaver made the most of her limited opportunities in the character of Poppaea Sabina, Nero's betrothed.

Willard Newell gave a clever rendering to the role of Artemidorus, and George Heath as Nicodemus also gave evidence of histrionic efficiency.

The other parts are of minor importance and far too numerous for special citation. The actors entrusted with these parts had no chance to distinguish except in the costumes they wore, which were, indeed, dazzling with gilt and color.

The grand procession and the Circassian game in the Public Square near Evander's Temple redound great credit on the stage management of Max Freeman. The grouping of such an unusual number of auxiliaries must have proved a difficult undertaking. The scenic artists, Joseph Clare, Leon Mohn, and Maeder and Schaeffer have provided picturesque scenery, and Prof. M. Bibeyran has introduced two grand ballets, the corps de ballet being noticeable for height and youthful faces, pleasing figures, and topsy-chorean sprightliness. Mlle. Gilbert won ample recognition for her dexterous dancing, while Signorina Rosita made a pronounced hit with her Spanish sinuousness.

The wonderful lions, brought over from London for this production, were not presented until the Friday night performance of last week. An immense circular cage is placed on the stage after the second act, and when the curtain goes up the tamer, Edward Darling, is the central figure of five lions and an enormous bearhound. The lions hold the ends of scarfs in their mouths. After leaping over these scarfs, the bearhound proceeds to leap over the lions, who are placed on stools to increase the height. One of the lions propels a tricycle, several of the others draw Mr. Darling in a chariot around the

cage, and finally all of the lions lie down in a heap with the Professor and the dog on top of them.

It may seem like an anachronism to include in the outfit pastimes of ancient Rome, a modern ballet dancer, in her gay stage costume, a Spanish danseuse with castanets, and a lion riding a tricycle, but there appears to be a tradition that everything "goes" in spectacular conglomerations. At all events, the audience voted the lions, the scenery, the costumes, the groupings, the ballets, and the entire entertainment a great success, and Niblo's is likely to have crowded houses for many weeks to come.

There be those who whisper that the scenery used in the "Burning of Rome" tableau was seen in an operatic version of Nero presented here some years ago. A great number of the costumes are also said to have been worn on a previous occasion. However, the managers have mounted the play with great liberality which in the present instance will certainly bring its own reward. It is well-nigh impossible to comprise in a brief review all the features of this stupendous pageant. The people that work behind the scenes are entitled to almost as much encomium as the performers. The incidental music, borrowed from Rubenstein's operatic score, was performed by a good orchestra under the leadership of Karl Broschi.

### PEOPLE'S.—THE PLUNGER.

*Comedy drama in five acts by D. K. Higgins. Produced Oct. 25.*

Dexter Digit	Oliver Byron
Walter Glyndon	James Horne
Lionel Rexford	Charles J. Young
Risque Lincoln	Arthur Mackley
Gentleman Jim	Arthur Byron
Bill Spike	D. K. Higgins
Sweatzer	Mrs. Miller
Simeon	Thomas J. Grady
Mrs. Nora Clover	Kate Byron
Ethel Rexford	Georgia Walton
Miss Clementina Cher.	Dickie Delaro

A rattling good comedy-drama was the verdict passed upon The Plunger when the play was tried at the People's last Monday night.

The piece would not delight the soul of Mr. Howells. It contains altogether too much plot to suit his peculiar notions of what constitutes a good stage representation. But the general public—the majority of those who make up a theatrical audience—will find The Plunger both thrilling and amusing.

Oliver Byron as The Plunger was made up in imitation of a well-known metropolitan character. His comedy work in the first act—especially his game of poker with a professional gambler, Gentleman Jim,—was exceedingly amusing. His wooing of the widow, Mrs. Nora Clover, was also very funny.

In the course of the play, the Plunger organizes himself into an amateur detective in order to extricate his friend, Walter Glyndon, from the meshes of the law. Glyndon is falsely accused of forgery and sentenced to a term of imprisonment. Following in the footsteps of all well regulated stage convicts, he escapes, and is hounded down by the real criminals. However, The Plunger, finally traps Lionel Rexford, the bona-fide forger and murderer, with his several accomplices, and all ends as happily as a marriage bell. Glyndon gets the girl of his choice, and the Plunger hypnotizes the widow into taking him for better, for worse.

Kate Byron kept the house in roar of laughter with her bubbling merriment and characteristic drollery as the Irish widow.

Although the author of the piece, D. K. Higgins, gave a capital character sketch of Bill Spike, the tramp, his ragged make-up was decidedly exaggerated. It may be picturesque to exhibit a vast area of red flannel in spots where there is not enough trousers to go round, but it is certainly not refined.

Arthur Byron has studied the walk and talk of the typical sport to the life. His Gentleman Jim was as good in its way as the Plunger of his more famous namesake.

The Lionel Rexford of Charles J. Young was rather conventional, and Arthur Mackley's Risque Lincoln is open to the same criticism.

James Horne gave an acceptable personation of Walter Glyndon, but a trifle more animation and spontaneity would do him no harm.

Max Miller appears to have been engaged for the sole purpose of having him introduce his Dutch dialect song-and-dance specialties in the fourth act. What could be more natural than for a German emigrant to be requested by a guard of the Elevated railroad to make the night melodious while waiting for a train? It should be said in Mr. Miller's favor that he proved himself so clever that the train's coming was postponed until he had done three turns to hearty applause.

Thomas J. Grady played the part of Simeon with a good deal of color. Some of the venerable minstrel gags should be cut out of his lines—for they "don't go now." The glue and brick humor are probably indispensable as they please the gallery.

Georgia Waldron is comely and ladylike as Ethel Rexford, but decidedly lacking in emotional power.

Dickie Delaro did fairly well in the thankless role of an old maid, and Theodore Glenbow, Thesmar Cobbins, Lee M. Hart and Alexander Monteith, acquitted themselves creditably in minor characters.

The elevated train in the fourth act did not dash up to the station with excessive locomotion, but something had probably gone wrong with the machinery, as the curtain was not raised at the end of the act, although the climax had been greeted with clamorous applause.

### NEW PARK.—HENDRIK HUDSON.

A bored, nauseated, irritated and injured audience, that only half filled the New Park Theatre, gaped and yawned on Monday evening at a so-called re-habilitated production of Hendrik Hudson.

This unlucky of unlucky plays is apparently destined not to prosper. It came to grief under Fay Templeton's hands; it is hardly probable that it will prove more suc-

cessful under those of Anna Boyd. Yet neither of these clever women is to blame. The responsibility should rather fall on the shoulders of defective management. Whatever the cause, Hendrik Hudson in its present state is a pretty unsavory pill to swallow. And it is considerably worse since Messrs. Gill and Fraser have put it through their "improving" process.

On Monday night everything and everybody connected with the performance was out of joint. To be sure the management could not foresee that the orchestra would go to pieces in the midst of an effective trio, nor that the musical director would continually lose his head and his measure, but at least, Mr. Mack Charles, who played Hudson's lieutenant, might have mastered his lines and thus avoided the derisive laughter of the pretty chorus girls by stuttering and spluttering over words he forgot how to pronounce. The effect on the spectators was electrical. They simply roared.

The evening was a decided "frost," but some of the players played well and earnestly to make it a success.

In first line came Anna Boyd, who sang charmingly, danced ravishingly—all in can

Louis Harrison as Kill von Kull has a more amplified part than had Edwin Stevens, yet he did not do it as well. The humor of Mr. Harrison is feeble, the effort is apparent. The humor of Mr. Stevens is real. Mr. Harrison is funny when he delivers funny lines; one knows Mr. Stevens is a humorist directly one sees him. There is no comparison possible between the two.

Some excellent work was done by Helen Mortimer Edwards. The part is a small one, but Miss Edwards did more than justice to it. Her performance was painstaking and intelligent.

Adine Cora Reed did not make so sweet a Princess Manhattan as Toma Hanlon, but in compensation sang with better method and force. Estelle Mortimer reappeared as Abigail, and was as good as ever. Elsie Jerome was cold and haughty, as beffited the role of Fritz von Twinkle, and Messrs. Edwards and Krule were capital in their old parts of the deputy sheriffs.

Harry Standish wasn't funny as the Spanish grandee, although he apparently tried hard. Eva Randolph was fair as Columbus, and Miss McClellan sang prettily the chorus of the "Guard."

### JACOBS.—THE OLD CURIOSITY SHOP.

The Old Curiosity Shop was revived at Jacobs' Theatre last Monday night before an appreciative audience.

The star of the evening, Katie Putnam, won deserved approval by her acting as the Marchioness. She succeeded in the double task of pleasing the audience and giving needed vigor to the performance.

Edward Temple as Swivelog was exuberant, but not over polished. The Sampson Brass of Myron Leffingwell showed occasional power. Charles Krone's rendition of Quilp was well conceived and quite effective. H. B. Emery as Grandfather Trent was rather hard and forced. The small parts of Ned Trent, the Stranger and The Schoolmaster were well taken by Charles Mortimer, L. M. Edgar and J. C. Crowell. The same may be said of the characters of Burton and Higgins, the butlers.

Nelly Donald Leffingwell failed to adequately portray a boisterous lad as Kit Nubbles. The Mrs. Quilp, Mrs. Irwin and Mrs. Simmonds of Misses Fremont, Evans and Murry were in tone with the rest of the performance. Belle Theodore as Sally Brass was impossibly made up and spoke her lines forcibly.

On the whole the representation was smooth and gave general satisfaction.

Next week, The Red Spider and Nobody's Claim.

### TONY PASTOR S.—VAUDEVILLE.

The same, genial, cordial, heartfelt greeting that Tony Pastor always gets when he returns home from his annual traveling tour was accorded him on Monday night, and it the audience were to judge by the smile which illuminated his jolly round face he enjoyed it hugely. But the audience did not stop at Tony. They grew wildly enthusiastic over his stars—Bessie Bonehill and Maggie Cline.

The latter is inimitable in her way. The women of the audience shudder whenever she gives her voice full swing, and when she sings "Throw Him Down McCloskey" they prepare to go into hysterics.

Miss Bonehill introduced some new songs including her latest, "Father Knickerbocker," but although she infuses her individuality into all of them, the old numbers that made her the talk of the town when she first came over here are still the best.

If any criticism at all is to be made on Mr. Pastor's company this year, it is that it contains such a bewildering amount of talent. All of the artists seemed to please. The list included besides those already mentioned Turk and Turle, aerial grotesques; Edith Vincent, skipping-rope dancer; Kelly and Ashby, comic tumblers; the Sisters Heldewerke, Seeley and West; the Sisters Coleman, the Russells, and the Haytors.

### FOURTEENTH STREET.—BLUE JEANS.

At the Fourteenth Street Theatre Blue Jeans entered on Monday night upon its fourth week with an undiminished popularity.

A change in the cast was made in consequence of the illness of Jennie Yeaman. Laura Burt replaced the latter in the part of June with remarkable effectiveness and skill. Considering that the part extends from highly comic to strong emotional acting, the versatility of the actress was very marked. Miss Burt was much applauded, and with the other principals was called before the curtain at the end of the act, although the climax had been greeted with clamorous applause.

Grace Sherwood filled Laura Burt's double sourette rôle of Nellie Tutt-weller and H. Lena Kicker with considerable ability and vim.

### AT OTHER HOUSES.

The performances of The Senator at the Star, The City Directory at the Bijou, The County Fair at the Union Square, and Paul Jones at the Broadway continue to receive their full share of metropolitan patronage.

The Kendals will retain The Squire in the bill at the Fifth Avenue Theatre throughout the current week. The Queen's Shilling is announced for the matinee performance of to-day (Wednesday).

Poor Jonathan has settled down for a run at the Casino.

Sunset and Dr. Bell will be performed until further notice at the Garden Theatre.

E. H. Sothern's engagement in the Master of Woodbarrow will close with the Saturday night performance of next week.

Carmenita and Marie Lloyd are the bright particular stars of the diverting variety entertainment at Koster and Bial's concert hall.

The audience that witnessed the production of Auber's Masaniello at Hammerstein's Opera House on Monday evening was scarcely as large as it should have been for Mr. Hammerstein's enterprise certainly deserved the hearty support of the public.

It is generally conceded that William Gillette's Held by the Enemy is one of the best American war plays. As usual, it was received with great enthusiasm at the Windsor on Monday night.

Edward Kidder's One Error, with Cora Tanner as the central figure, is the attraction at the Grand Opera House this week. The Mirror commented on this play last August, when it was originally produced at the Fifth Avenue Theatre.

The Last Word, a comedy adapted from the German, was announced for production at Daly's Theatre last (Tuesday) evening.

The production of A Pair of Spectacles is set down for Thursday evening at the Madison Square Theatre.

### THE PRODIGAL FATHER COMING.

Manager Arthur Miller had made arrangements to bring over an entire French pantomime company to produce the great success, The Prodigal Son, which lately made a hit in Paris, weeks before another claimant appeared.

"I had even gone so far as to book the tour in this country, beginning with next Monday in Montreal," he said to a Mirror reporter yesterday, "when I heard for the first time that Augustin Daly had secured the rights."

Failing in his efforts to obtain the piece from Mr. Daly, Mr. Miller has secured the pantomime of The Prodigal Father, and will produce it in this city shortly with a large company of French pantomimists.

### MATTERS OF FACT.

Mark and Shaffner's International Specialty company is meeting with great success on the road and is reported to be playing to the capacity of every house in which it appears. Mr. Mark informs us that he has made several changes since the company was seen in this city. Several new European and American acts have been added, which greatly strengthen the performance. The company will be seen in this vicinity about Christmas time.

Folmar's New Opera House, at Troy, Ala., has a seating capacity of 1,000, and plays good attractions at regular prices. It is on the direct line from Montgomery, Ala., to Jackson, Miss.

All the Comforts of Home, which met with such a success on Twenty-third Street, can be duplicated in a more realistic form at Madame Rents, in West Forty-fifth Street. Madame Rents makes a specialty of accomodating combinations playing New York city. The terms are moderate.

Charles A. Loder will star next season in Oh, What a Night, originally acted with great success by Goss Williams. Managers having open time and wishing to book this attraction, should address Mr. Loder, in care of The Hilarity company.

Two tall, shapely girls are wanted for Evans and Hoy's Parlor Match company.

No settlement has yet been arrived at between Manager T. Henry French and the Musical Union.

The white squadron scene in Donnelly and Mullin's new farcical opera, Ship Ahoy

## IN OTHER CITIES.

## TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR office on the days specified will not be published.

## PHILADELPHIA.

At the Broad Street Theatre, a large and brilliant audience greeted the first appearance in this city of Julia Marlowe as Beatrice, and Weston Clarke as Benedick in *Much Ado About Nothing*. Good business during the week. Same co. 27-28.

Cora Tanner, supported by a good co., appeared at the Chestnut Street Theatre as in the four-act drama called *One Error*, written for her by Edward E. Ridder. The play and the star were well received by an audience that comfortably filled the house. Business fair. Richard Mansfield in *Beau Brummel* 27-28.

Euan Leslie returned to the Park Theatre as in the dual role of Prince Edward and Tom Canty in *Mark Twain's drama of The Prince and Pauper*, and was welcomed by a large and appreciative audience. Good business during the week. The same co. 27-28.

*Castles in the Air* entered upon its third and final week at the Chestnut Street Opera House 27-28. De Wolf Hopper and Isabella Fox have captured Philadelphia. Business good. Shenandoah 27-28.

At the Walnut, the return of Donnelly and Girard in *Natural Gas* was welcomed by an audience that filled every seat in the house. Large audiences continued during the week. Letta 27-28.

At the Arch Two O'Clock Co. too large houses. These "chronicled" have been seen at the Arch before but they always bring some new features, which makes their visits popular each time. Frank N. Wills as the Professor and Charles F. Jerome as O'Donnovan Duff were highly amusing. The other members of the co. rendered efficient service in keeping things up to the required standard of live-lines. Business good. My Jack 27-28.

Ambros' German Opera co. presented Von Suppe's comic opera *Boccaccio* at the Grand Opera House 27, the title role being filled by Emma Sebold, an artist of rare excellence. The co. is an excellent one throughout. The music was charmingly sung and the performance thoroughly artistic and spirited. Good houses during the week. The Sketches 27-28.

The Millionaire was presented at the People's 20, and the handsome new theatre was filled with an audience that applauded heartily the efforts of Mr. Sully and his co. Business good. Corinne 27-28.

At the National John L. Sullivan and Duncan B. Harrison made their reappearance in this city 20 in Honest Hearts and Willing Hands. Whatever may be the ability of Sullivan as an actor, there is no question about his ability to fill a house. The theatre was jammed to the doors with an audience that applauded anything and everything the great and only John L. did. The enthusiasm was unbounded, naturally rising higher and higher as it approached the gallery. Harrison and the rest of the co. did very well, but it was evident that the majority of the audience went to see Sullivan. Crowded houses all the week. Out in the Street 27-28.

At the Continental May Howard and her burlesque co. opened 20 to big business. The house was packed nightly during the week, and the S. R. O. sign hung out at every performance. Uncle Tom's Cabin 27-28.

A grand and spectacular revival of the Two Orphans began at Forepaugh's Theatre 20, and drew a crowded house. The play was handsomely staged, and every role had a thoroughly competent exponent. Business good. The Runaway Wife 27-28.

At the South Street Theatre *The Fugitive* was played to good houses during the week. The Ranch King 27-28.

Henry T. Chapman, in the picturesque role of Kit, the Arkansas Traveler, drew well at the Lyceum week of 20. Irish Luck 27-28.

At the Kennington Frank Payne opened in *Siamese 20*, and was greeted by a large audience *Qui-Won-Go Mohawk* 27-28.

The Boston Howard Atheneum co. was the attraction of the Central week of 20, and packed the house nightly. Harry Kornell's co. 27-28.

## CINCINNATI.

Stuart Robson in *The Henrietta* at the Grand repeated the success of the previous seasons, and the house was packed during the engagement which closed Oct. 25. George L. Woodson in Crane's old part was as capable, and Mac Waldron appeared to advantage as the widow. The play was handsomely staged. The McCallum Opera co. 26-27. Mattie Vickers made St. Louis a visit for the first time in four years and presented her new play, *Edelweiss*, at Pope's Theatre. The play is well constructed for Miss Vickers, giving her ample opportunity to introduce her songs and dances and at the same time a chance to show her naturalism in acting. The audiences were large. A Tin Soldier 27-28.

J. H. Wallack in *The Cattle King* drew lovers of the sensational to Havlin's during the week. The theatre was top-heavy during the engagement. Los Angeles 27-28.

The Standard Theatre was well patronized during the week's engagement of the Staray and Stephens co., with their pretty girls, fine dogs, good comedy and a fair play. Harry Williams' Big Specialty co. follows.

The Exposition closed 20 after a very prosperous season.

The Germans of St. Louis have commenced to enjoy the performances of the Sartor and Rictor co. The last work was given by the comedy section of the co. on Sunday 27-28. When at the Grand Opera House the Cox and Carpenter were presented. It is given in a first-class style to the satisfaction of large audiences. Entertainments three times during a week will be given during the season at Entertainment Hall, and at the Grand Opera House or Remond's Theatre when an open Sunday night presents itself.

The Strauss concerts drew well at the Exposition 20-21, and were thoroughly enjoyed.

Emma Abbott received considerable social attention during her St. Louis engagement.

Maudie White, J. K. Emmet's leading lady, was discharged from the co. immediately on its arrival in St. Louis. Miss Sedgwick, her understudy, took her place most satisfactorily.

Three St. Louis ladies are members of the World's Fair co. playing at the Grand Opera House week of 20.

They are Adelaide Farrington, who has been on the stage only two months, and is the wife of a prominent church choir singer and was a choir singer herself in a fashionable church until she went on the stage; Elaine Ellison, who is a Miss George Daniels of Louisville and a protege of Manager John W. Norton, and Miss Blanche Waters, formerly of this city.

Nixon and Looney, the scenic artists of the Grand Opera House, have sent to Roland Reed a complete set for his latest success *Lend Me Your Wife*.

Mr. Nixon has left for a month's trip to Lebanon Springs, Mo., to recuperate.

Patti Stone, a St. Louis lady, who has been for the past two or three seasons singing in light opera and was the past Summer singing at Memphis, Tenn., was married 20 to Assistant Manager paperes, of the New Memphis Theatre.

Manager Matt Ryan, of Havlin's, says that the Ferguson and Mack co. played their week of 20-21 to double their last year's business at that house.

My old friend, Mr. John E. Fries, who is so well known among theatrical people visiting St. Louis and who had such a valuable collection of play-bills and photographs, next to the Grand Opera House, is in the city on a visit to attend the wedding of his step-daughter. His many friends were right glad to shake him by the hand, and see him looking so healthy and hearty.

Messrs. Sartor and Rictor, the movers in the German comedy and opera enterprise, have dissolved partnership. Mr. Sartor retiring. The causes have not been learned, but Mr. Sartor says on account of ill health.

## THE AMERICAN CLUB OF CINCINNATI.

The Am. Club of Cincinnati will give the entertainment at the Milliken benefit. It will be at the Auditorium, and an event of more than ordinary interest. No railroad man in this section has more friends among theatrical people than J. H. Milliken.

Misses Cleopatra Hatherlie, a member of the Pearl of Pekin co., is a former Louisvillian. She possesses fine figure, a good voice, and aspires to a higher position.

The Two Jacs co. went to pieces here on account of internal trouble. Jessie Santner and Nina Heywood have left to join The City Directory. Belle Minnie secured a good position in Pearl of Pekin, and other members have departed for their homes.

Manager Maxwell, of the Mrs. Tom Thumb co. and Lila May Peak, a member of the co., were quietly married during their engagement here. The knot was tied in Jeffersonville, Indiana's, Grotto Green.

Manager Charles Osgood has left Harris', and Manager Baker, of Cincinnati, is now in charge of the house. The lease of Harris, Britton and Dean upon the present premises will soon expire, and it will not be renewed. Manager Osgood will again take charge and control the house for the owners, the Polytechnic Society. The old firm announce that the large building immediately opposite the present Harris' has been bought and that in its place a theatre will be built at once.

## ST. LOUIS.

The Emma Abbott Opera co. played to good business at the Grand Opera House week of Oct. 20-21. The World's Fair 20-21.

J. K. Emmet played at the Olympia Theatre, commanding 20 to his usual crowded houses during the week. Mr. Emmet looked, sang and acted better than last season and did his specialties and new songs with his usual grace. The County Fair 20-21.

At Ford's Opera House, week closing 20, Faust Up-to-Date was given to good houses by a poor co. There was nothing about it that was above mediocrity. Aunt Jack, with Joseph Haworth in the cast 20-21.

The Devil's Mine proved a good drawing card at Holliday Street Theatre 20-21, the audiences being large and well pleased. Paymaster 20-21.

Willard Barton, who wrote "Razzle Dazzle" and the "Lay of the Lingering Long," has been engaged to join Charles Hoyt's forces to write music. Mr. Barton will give up his law practice here, and reside in the East permanently.

Marion Abbott, who plays Crystal, with Hearts of Oak, appeared as Little Crystal in the same play many years ago.

Hoyt and Thomas left here Sunday evening, the former to join the Texas Steer, and the latter A Midnight Bell. Before Mr. Hoyt left, he purchased a ring of large diamonds and sapphires for his wife, Flora Walsh.

Millard H. Krueger has been appointed chief usher at the Baldwin. He is honest, attentive, and possesses ability.

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## BALTIMORE.

James O'Neill appeared at the Academy of Music in The Devil's Mine week of Oct. 20-21 to good attendance. The fair was handsomely staged, and the co. in the main good.

The Star, always a favorite, was cordially received, and gave an artistic performance as Robert Landry. Good Old Times opens for the week 20.

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Sheffer and Blakely's Vanderveil co. succeeded in drawing two good-sized audiences a day to Forepaugh's Temple Theatre, and an entertaining variety bill was offered. Dan Mason it A Clean Sweep 20-21.

Hyde's Star Specialty co. closed a week of big business at the Monumental Theatre 20. The programme given was excellent throughout. Night Owls next.

Go-won Go Mohawk, in The Indian Mail Carrier, delighted good numbers of the patrons of the Front Street Theatre week of 20-21.

Kate Castleton arrived here last week, and rehearsed with the Faust Up-to-Date co. She plays Marguerite, and succeeds Martha Porteous, who withdraws from the co. this week.

The Lyceum opens for the season 20 with Booth and Barrett in a two weeks' engagement. The sale of seats begins 20. Prices have been advanced.

Adam Israel, Jr., musical director of the Lyceum, has added to the corps of instructors at the Peabody Conservatory, and will take charge of classes in theory and orchestration. He is a graduate of the Conservatory, and for some time past has been concert-master of the Conservatory orchestra.

## DETROIT.

Stuart Robson drew tremendous houses at the Lyceum Theatre Oct. 20-21. The Henrietta proved as great a favorite as ever, and the co. with which Mr. Robson has surrounded himself is in every way an exemplary one. At the matinee Mr. Robson "sprung" his new piece, called A Little More or Less Lord Fauntleroy, which made a hit. Gus Williams and John T. Kelly made their joint appearance in their suit, called U and I, 20-21. The audience at each performance was very large. Both comedians are favorites here, especially Mr. Williams, who is well known to Detroiters on account of his generally spending his Summers at Mount Clemens, a famous watering resort near Detroit. The Bansons presented their new spectacular piece, Superba, 20, and it is only fair to state it quite equalized anything ever brought out by these famous pantomimists. It was a gorgeous production, and won the immediate approval of the vast audience. Superba is unlike many of its predecessors, inasmuch as the music is light, full of charming melodies; the chorus is well drilled, and moreover attractive in appearance. Else Warren, the new soprano, sang her role well, but is rather lacking in dramatic ability. Lloyd Wilson, the baritone, possesses a splendid voice. Frank Blair, the comedian, is very funny, but does not possess much singing ability. Two old timers and "old timers," by the way—Joseph Armand and Henri Laurent, reappeared on the scene again. The former sings quite well, whereas the latter has apparently lost his voice, but being a comedian of ability does not seem to need it in his part. The costuming was fine and the orchestra good. All the comforts of home 20-21.

Little Lord Fauntleroy was played by an excellent co. week of 20-21 to a successful business at the Detroit Opera House. The Boston Ideals opened in their new opera, Faunette, after a good-sized audience. The production was very well done, indeed one of the most artistic ever given. The music is light, full of charming melodies; the chorus is well drilled, and moreover attractive in appearance. Else Warren, the new soprano, sang her role well, but is rather lacking in dramatic ability. Lloyd Wilson, the baritone, possesses a splendid voice. Frank Blair, the comedian, is very funny, but does not possess much singing ability. Two old timers and "old timers," by the way—Joseph Armand and Henri Laurent, reappeared on the scene again. The former sings quite well, whereas the latter has apparently lost his voice, but being a comedian of ability does not seem to need it in his part. The costuming was fine and the orchestra good. All the comforts of home 20-21.

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At the Haymarket that bright and entertaining little soufflé, Pathé Rosa, delighted large audiences in Imp. Raglan's Way week of 20.

Hallen and Hall had a great week at the Windsor, the house being crowded nightly. Tillie Akers-trom was of 20.

McCarthy's Wishes, a wittily farcical piece of Irish earth, did well at Holm's. Nellie McHenry in Chain Lightning week of 20.

Tom in New York, with its sensational scenes, did a prosperous business at the Alhambra. One of the finest 20.

Siberia was received with great enthusiasm at Jacobs' Clark Street Theatre. The cast is strong, and the stirring play was never better done. In the cast are Maurice Drew, Charles E. Wortham, J. H. Lee, Cossey, Adrienne Fitz Allen, Carrie Radcliffe and others, who do clever work. The World Again 20-21.

Edwin F. Mayo in Silver Age pleased the patrons of the People's. He is well supported by Fances Graham, A Barrel of Money week of 20.

At H. B. Jacobs' Academy, P. E. Baker in The Empress did a fine business. Siberia week of 20.

At Litt's Standard, Woman Against Woman had a most prosperous week. Abbie Pierce and Charles C. Manbury are particularly good. Caprice week of 20.

Faust Up-to-Date opens Lincoln Hall 20.

the management. The attraction is W. S. Cleveland's Consolidated Minstrels.

The Fat Men's Club is at the Grand Opera House.

Eben Plympton has been engaged as leading man for the Museum. The Magistrate is billed for 20-21.

Madame Angot is still a drawing card at the Globe.

Hoyt's Texas Steer was played for the first time in Boston last Monday night at the Tremont.

Charles McCarthy is at the Howard with a rewritten version of one of the Brahest.

A regular dramatic season has opened at the Bijou with a very good co.

Manager Field has arranged with Sidney Woollett to give a series of poetic readings at the Museum, similar to those he has given for several seasons past at the Madison Square.

M. Whalen, late of the Museum, has been engaged as treasurer for Nat Goodwin.

■ Marion Manola is still in Boston.

## BROOKLYN.

The Madison Square Aunt Jack co. drew large and select audiences at Colonel Sinn's Park Theatre during the week ending Oct. 20. Several theatre parties attended mighty. Lyceum Theatre co. in The Charity Ball week of 20-21. Cora Tanner in The Emperor 20-21 with extra matinees on Election day.

My Jack was presented at the Grand Opera House week of 20-21 to good business. Louis James in repertoire 20-21.

Edward Harrigan revised The Leather Patch at the Academy of Music week of 20-21. The songs and dancing went with old-time vigor. Mr. Harrigan was warmly welcomed when he came upon the stage on Monday night. Squatter Sovereignty will be presented 20-21.

The Scratches had its first Brooklyn presentation at Holmes' Star Theatre week of 20-21. Daniel Sullivans in The Millionaire 20-21.

Signor La Rosa, Professor Brown, Major and Mrs. Littlefinger and the Martin Sisters attracted crowds daily at the Fulton Museum.

Martin Hanley says that Mr. Harrigan will not get into his new theatre until about Dec. 20.

The Kirmess, a "festival entertainment," presenting The Sphinx or Mephisto's Violin, a fantastic fair play will be gorgeously produced at the Academy on 20, with a matinee 21.

## BROOKLYN, E. D.

Louis James in repertoire drew crowded houses at the Amphion week ending Oct. 20. His support is excellent, including F. C. Mosley, Edward Ferry, F.

# THE NEW YORK DRAMATIC MIRROR.

## CORRESPONDENCE.

### ALABAMA.

**EUPAULA.** — **SCHOTER'S OPERA HOUSE:** This house has been closed for the season. Architects engaged to examine the building declared that one of the walls was out of plumb, and the building unsafe. The repairs which are to follow between now and next Summer will probably give us a better theatre than we ever had.

**NEW DECATUR.** — **ECHOL'S OPERA HOUSE:** Under the Gaslight Oct. 20; crowded house.

**HUNTSVILLE.** — **CITY OPERA HOUSE:** Annie Burton in repertoire. Fair week, Oct. 20-25; to good business, playing against *Forspang's Circus*.

**MOBILE.** — **MOBILE THEATRE:** Under the Gaslight Oct. 20; to very good business. Lunian Lewis Oct. 20 in *Credit Lorraine* and *As in a Looking Glass* to very poor business. The Fairies' Well packed the house 20.

**TUSCALOOSA.** — **ACADEMY OF MUSIC:** The season at this house opened Oct. 20, with George O. Morris in *A Legal Wrong*, followed by The Gondoliers 20. Both attractions gave general satisfaction to full houses.

**SELMA.** — **ACADEMY OF MUSIC:** Under the Gaslight Oct. 20; to moderate business. W. H. Powers, co. in *The Fairies' Well* will play a return date 20.

**BIRMINGHAM.** — **O'BRIEN'S OPERA HOUSE:** The Gondoliers, under the management of Matt O'Brien, to the largest house of the season Oct. 20. The performance was a disappointment. Matt O'Brien in three performances, commencing 20, to splendid business, presenting *From Sire to Son*, *Prudent and Love and Law*. Under the Gaslight 20. The Lakeview Theatre continues dark. This house opened this season, but so far has proved a signal failure.

### ARKANSAS.

**PINE BLUFF.** — **OPERA HOUSE:** The Ideal Exposition co. gave a fine presentation of *Bluebeard*, Jr. Oct. 20 to S. R. O.

**HOT SPRINGS.** — **OPERA HOUSE:** Charles A. Gardner in *Fatherland* Oct. 20 to a fair audience. Some well received. — **ANTHEM:** The manager has adopted the suggestion of *THE MIRROR*, and the audiences are dismissed with "The Star Spangled Banner."

**TRIADINA.** — **GARDNER'S OPERA HOUSE:** Lily Clay's Colossal Comedy co. Oct. 20; attendance good. C. A. Gardner to full house 20.

### CALIFORNIA.

**LOS ANGELES.** — **GRAND OPERA HOUSE:** The Carlton Opera co. week of Oct. 20-25 to good business. — **LOS ANGELES THEATRE:** This house, after undergoing quite extensive repairs and alterations, reopened 20, with Herne's Hearts of Oak. — **ITEMS:** Captain Moody, the Southern California Pinkerton, is head doorkeeper at the Los Angeles. — **Manager:** Fred Englehardt is here after visiting his mines in Lower California. — W. W. Conant is treasurer at the Los Angeles. — James A. Herne is popular with theatregoers here. It's a pity Mr. Herne can't leave his voice here to undergo our climatic influences.

**RIVERSIDE.** — **LOMING OPERA HOUSE:** Mand Granger in *Inherited and the Creole* Oct. 20, to good business. — **THE U. S. MAIL:** The co. is packed house. The fare was not very well received. George Packer omitted her Spanish song-and-dance, which caused considerable of the disappointment.

**SAN JOSE.** — **CALIFORNIA THEATRE:** Henry E. Dixey in *Adonis* Oct. 20, to fair houses. T. W. Keene in *Richard III*, and Richenda 20, to good business first night, but a sad contrast on the following evening. — **ITEM:** The People's Theatre will open Nov. 10, under the management of Ned Buckley.

### COLORADO.

**DENVER.** — **NEW BROADWAY THEATRE:** The Duff co. is presenting old-time successes in a thoroughly commendable style. — **A MILKADY:** chorus of forty voices, an amateur company up-to-date operas of the old. — **TABOR:** There was a uniformly good attendance during Rose Coghlan's engagement week ending 20 that must have been gratifying. Miss Coghlan's Peg Wellington was the most popular impersonation, it being presented more times than either London Assurane or *Forget Me Not*. Miss C. chanteuse is especially good. — **A MIDNIGHT BELL:** opened 20, to a full house. — **THE FIFTEEN STREET THEATRE:** Alexander Salvini had fairly good patronage week ending 20. His *Don Cesario de Bazan* is very meritorious. Mr. Salvini, however, is hampered by an inferior supporting co. — **ITEM:** The Denver Press Club is to have a benefit 20. Manager Lonsdale has donated the Broadway, and the Duff co. furnishes the amusement. All the boxes have been taken, and a large attendance is expected. This club is a prominent factor in Western journalism. — *The Tabor* never had so able a critic on its staff as Earl Marble. By the way, there's a decided improvement in the critiques furnished by the *Tabor* as lately. — The new theatre in Ogden is to be in the McCourt chain. From the published accounts it is a model house. The cost is said to be \$20,000. — John Elitch's Minstrels begin their season at the Fifteenth Street 20, and then go to the Northwest. Over \$20,000 is said to have been expended in outfitting the co. — The Crystal Slipper with all its Chicago splendor comes to the Tabor week of 20. Clara Morris is near booking at the new Broadway.

**LEADVILLE.** — **TAHOR OPERA HOUSE:** Midnight Bell Oct. 20, to well pleased audiences. Bright Monkey is to a very large house.

**ASPIN.** — **WHEELER OPERA HOUSE:** A Midnight Bell Oct. 20; good business. A Brass Monkey 20; fair house.

### CONNECTICUT.

**NEW HAVEN.** — **PROCTOR'S OPERA HOUSE:** Hands Across the Sea gave a satisfactory performance to large houses Oct. 20, 21. Kilrain and Muldown comb. in *A Winning Hand* to a fair attendance 20. Jake Kilrain, Jack Ashton, William Muldown and Ernest Roebel are the principal attractions.

**LEEDSVILLE.** — **TAHOR OPERA HOUSE:** Bright Monkey Oct. 20, to well pleased audiences. Bright Monkey is to a very large house.

**MIDDLEBURY.** — **PROCTOR'S OPERA HOUSE:** Hands Across the Sea drew good houses Oct. 20, 21. — **ITEM:** Across the Sea drew good houses Oct. 20, 21. — **ITEM:** Lester and Allen Vaudeville Show, including Frank McNish drew poorly 20, 21, but gave a good performance. — **HYPERION THEATRE:** Faust Up-to-Date with an excellent co. gave most enjoyable entertainments 20, 21. The Red Hussar with Marie Tempest in the title role drew a big house 20 and made a distinct hit. Miss Tempest being called before the curtain several times. — **GRAND OPERA HOUSE:** Katie Rooney in *Bubbling Over* to medium sized houses 20-22. The star is the only feature of the show. — *A Clean Sweep* with Dan Mason and a fair co. drew good houses 20-22. — **ITEM:** A. B. Anderson, who has many friends here, is now associated in the management of Kilrain and J. Muldown.

**WINSTED.** — **OPERA HOUSE:** Josephine Cameron in *Forget Me Not* Oct. 20 to light business. Miss Cameron as Stephanie was excellent, but her support was only fair. Newton Beer's Lost in London did a good business, considering stormy night 20. This co. carries a fine lot of scenery. Sam Young, the leading man, formerly resided here.

**NEW BRITAIN.** — **OPERA HOUSE:** Shenandoah Oct. 20, 21, entire house sold in advance both nights.

**WILLIMANTIC.** — **LODGE OPERA HOUSE:** Muses Landing Oct. 20 to a good house. The Red Hussar is to satisfactory business.

**MIDDLEBURY.** — **PROCTOR'S OPERA HOUSE:** Hands Across the Sea drew good houses Oct. 20, 21. Cleve Land's Consolidated Minstrels with Billy Emerson and Barney Fagan drew a large audience 20. When was greeted by a large audience 20. Lester and Allen 20 presented a very fair vaudeville bill in which the old-time favorite, Frank McNish, was prominent. The Bostonians in their new opera, Robin Hood, drew an immense audience 20; notwithstanding stormy weather. — **FOOT GUARD HALL:** That clever magician, Herrmann, impressed and mystified a large audience 20.

**BRIDGEPORT.** — **PROCTOR'S GRAND OPERA HOUSE:** Aunt Jack thoroughly pleased a large audience Oct. 20. Louis James 20, matinee. Ingmar, evening, Richelieu, both to good attendance. Hardin and Von Leet in *On the Frontier* 20, 21; top-heavy houses. — *Krewe* 20, matinee. Ingmar, evening, Josephine. — William Harris as Napoleon was

excellent, and the rest of the co. was good. The piece was finely staged and costumed. Businesswood — **HAWES' OPERA HOUSE:** Held by the Enemy 20; to moderate attendance. Lost in London 20; poor performance; attendance large.

**NEW LONDON.** — **LUCERNE THEATRE:** Little Lord Fauntleroy Oct. 20, to a fair-sized audience. One of the bravest to a full house. When in Josephine is to a well filled house. Good co.

**NEW YORK.** — **OPERA HOUSE:** Katie Rooney presented *Bubbling Over* to a small house Oct. 20. Fred Bryton drew a good house 20, considering the very stormy weather.

**TOINGTON.** — **OPERA HOUSE:** Lost in London Oct. 20, fair house, poor co. Frederic Bryton in Jim 20, but weaker, small house. Co. and play good. Josephine Cameron, booked for 20, failed to keep her engagement.

**BIRMINGHAM.** — **STERLING OPERA HOUSE:** Harry von Lee 20. On the Frontier to a good house Oct. 20. Little Lord Fauntleroy with Ada Fleming as Cedric to a packed house 20. Sam T. Jackson's Creoles to a top-heavy house 20.

**WATERBURY.** — **JACQUES OPERA HOUSE:** William Muldown and Jake Kilrain filled the house Oct. 20. The Nelson comb. 20, gave a good entertainment. Hardie and Von Lee received a warm welcome 20. On the Frontier draws as well as ever. — **ITEM:** Henry French's Little Lord Fauntleroy with Ada Fleming as the little Lord pleased a fair-sized audience.

**MERIDIAN.** — **DELEVAN OPERA HOUSE:** New York Beers' Lost in London to very poor business. Oct. 20. This co. should play the people they advertise.

**NEW YORK.** — **OPERA HOUSE:** Grace Kunietz is especially clever. Charles A. Loder in *Hilarity* packed the house 20. — **ITEM:** A Lodge next week will stage in a new piece entitled *What a Night!* Professor Hatch of the *Hilarity* co. played "The Star Spangled Banner" at the close of the performance, much to the delight of the audience.

**PERU.** — **OPERA HOUSE:** Agnes Wallace-Villa's *World Against Her* Oct. 20 to a good business.

**ELKHART.** — **BUCKLEY OPERA HOUSE:** Patricia in *Midnight Call* Oct. 20; fair business.

**ANDERSON.** — **DOXEY MUSIC HALL:** Labadie-Rossell Comedy co. in a triple bill, The Baron's Wager, My Uncle's Will and A Happy Pair Oct. 20 to a good business.

**FORT WAYNE.** — **MASONIC TEMPLE:** Daniel Frohman's Charity Ball filled the Temple Oct. 20. The piece was received with great favor, and the co. is very good. Julia Marlowe appeared as *Parthenia* in Ingmar 20, and as *Imogen in Cymbeline* 20 to good houses. She has many admirers here, but the inferiority of her support always mar her performances.

**MADISON.** — **GRAND OPERA HOUSE:** The season opened Oct. 20 with *A Barrel of Money* to S. R. O.

**ITEM:** The management has made the best bookings this season since the erection of the Opera House, a fact that will be appreciated by the public.

**Marlowe** in *As You Like It* Oct. 20 to large business. Fort Donelson 20 to light business.

**THREE BAUTES.** — **NAYLOR'S OPERA HOUSE:** The City Club Oct. 20 to a large house. Fort Donelson 20 to a small house; fair performance. McCabe and Young's Colored Minstrels 20 to a fair house.

**GOSHEN.** — **OPERA HOUSE:** Tirrell's New York Comedy co. week of Oct. 20 to good business.

**NEW ALBANY.** — **OPERA HOUSE:** A Barrie of Money Oct. 20 to fair business. Grace Kunietz is especially clever. Charles A. Loder in *Hilarity* packed the house 20. — **ITEM:** A Lodge next week will stage in a new piece entitled *What a Night!* Professor Hatch of the *Hilarity* co. played "The Star Spangled Banner" at the close of the performance, much to the delight of the audience.

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# THE NEW YORK DRAMATIC MIRROR.

11

noon 25 to **SYLVIA—GRAND OPERA HOUSE**: The *Fugitive* Oct. 25 is to large and well pleased audience.

**INDIANA.** — **LIBRARY HALL**: James Owen O'Connor Oct. 20 to light business. Irish Corporation to a fair house. — **JESU**: Manager Pennington, of Library Hall, says that *The Dramatic Mirror* is the best protection a local manager has, and that no manager can afford to be without it.

**ALTOONA** — **ELEVENTH AVENUE OPERA HOUSE**: Joseph J. Sullivan Blackthorn co. to a fair house, giving satisfaction. Frank Jones in *Our Country Cousin* a few packed houses. **Hearts of New York**: moderate house, excellent.

**SHAMOKIN** — **G. A. R. OPERA HOUSE**: Devil's Mine co. to good business Oct. 17; performance satisfactory. *Will-o'-the-Wisp*, with Edgar Selwyn in the leading role, pleased a good-sized audience.

**FRANKLIN** — **OPERA HOUSE**: Kellar puzzled a large audience Oct. 21.

**ERIE** — **PARK OPERA HOUSE**: The Fat Men's Club to a large and delighted audience Oct. 21. Limited Mail, considering the theatre had a good audience. *Good-bye, Daniel Boone* to fair houses at every one satisfied. *Rise's World Fair* in streets at popular prices had a fair-sized audience. — **Manager C. E. Callahan**, realizing the necessity of a new play for Lizzie Evans, has temporarily relinquished active management, retired to Hot Springs, and assumed the task of authorship in an endeavor to supply the want. Hope he succeeds in this meantime the co. is being handled by Frank Cameron, a clever young newspaper man of St. Louis. It is stated that the Larking co. will disband in a few days.

**CORONADO** — **OPERA HOUSE**: Richards and Pringle's Georgia Minstrels Oct. 20 to the largest house of the season, good performance.

**MARSHALL** — **MARSHALL OPERA HOUSE**: Lily Clay's Colossal Gaity co. Oct. 20 to a top-heavy house.

**WACO** — **GARLAND OPERA HOUSE**: Cleveland's Minstrels headed by Billy Rice and Willis P. Sweetnam drew S. R. O. Oct. 14. Amy Lee in *The Clipper* Oct. 15, poor house. John Dillon Oct. 15, fair business.

**SEASIDEVILLE** — **ACADEMY OF MUSIC**: Peck and Purman's co. in *Dan'l Boone* failed to please a fair sized but p-heavy house Oct. 17. Kellar, assisted by Mrs. Kellar, gave the initial performance of his season Oct. 20 and did his usual large business. Mr. Kellar has added several new feats of legerdemain to his already excellent programme.

**PITTSBURGH** — **MUSIC HALL**: Wife for Wife to fair business Oct. 21.

**MORRISTOWN** — **MUSIC HALL**: Lewis Morrison in Faust to large audiences Oct. 17. — **DEME**: Thomas Daly, recently with the Chow Chow co., was engaged here as business manager for Dan Mason's co.

**TITUSVILLE** — **OPERA HOUSE**: Kellar Oct. 21 to poor business, excellent entertainment.

**POTTSVILLE** — **OPERA HOUSE**: Roberts-Saier co. in Faust and Marguerite Oct. 22, small audience.

**WORK** — **OPERA HOUSE**: Wills and Anderson's Two Old Chimes Oct. 20 to large and well-pleased audiences. Lewis Morrison and his Faust co. 22 to a large and enthusiastic audience. This was remarkable, considering a firemen's centennial, a big political meeting, as counter attractions, and also an immense fire. The scenery and scenic effects were the finest ever seen here.

**HAZELTON** — **BROAD STREET OPERA HOUSE**: Kindergarten co. gave a good performance to medium business Oct. 20. Edgar Selden in *Will-o'-the-Wisp* 21, to light business owing to inclement weather. Performance good.

**MILTON** — **GRAND OPERA HOUSE**: The Elv Stock co. 21 to very light business. The co. disbanded at Middletown.

**PLYMOUTH** — **OPERA HOUSE**: J. J. Sullivan in Blackthorn to a crowded house Oct. 21. James Reilly, supported by a good co. in the *Broom-Maker* 22; business good. The singing was fine. — **LEISURE**: J. W. Turnbull takes the place of Frank Marion in the *Broom-Maker* co.

**APOLLO** — **OPERA HOUSE**: Cleveland's Minstrels pleased a fair house Oct. 20. Carrie Stanley, booked for 21, can cancel.

**WEEKEPORT** — **WHITE'S OPERA HOUSE**: J. J. Sullivan & Brumley co. gave a very clever performance Oct. 20, and, in spite of bad weather, had a full house.

**WHITEFIELD** — **OPERA HOUSE**: Play Crowell closed a week's engagement to a big house Oct. 20, but Miss Crowell was too ill to appear, and Helen Russell, very acceptably filled the star part. — **LEISURE**: Your correspondent is under obligations to Manager John Brunner of the *East* Opera House, for numerous favors. There are no more genial managers in the business than Mr. Brunner. Bill Peter's *Sleepy*, of this city, is only four feet five inches high—the shortest pastime in the business—but the handle of his brush is fully long enough to reach the highest board necessary for show advertising purposes. He has carried the pastie-pot over twenty years.

**NEWCASTLE** — **OPERS** — **HOUSE**: Parisian Polies co. to good business Oct. 20. The Rajah co. gave a good performance to fair business 22.

**TYRONE** — **CONRAD'S OPERA HOUSE**: Our County Cousin was greatly enjoyed by a good-sized audience Oct. 21.

**WARREN** — **LIBRARY HALL**: Kellar Oct. 21 to large and enthusiastic audience.

**MAHANAY CITY** — **OPERA HOUSE**: Bootleggers' Baby co. played to a S. house Oct. 21. The audience were dissatisfied and some left the house. — **LEISURE**: Bert Fannigan, who played Captain Miles in *Bootleggers' Baby*, is an old Mahanay City boy. The advance sale for *Lotta* 22, indicates a good house. The first name a traveling manager asks for here is **THE DRAMATIC MIRROR**. The contemplated league of opera house managers in this region has fallen through.

**WILKESBARRE** — **MUSIC HALL**: The Knights Templars Division Com have a political meeting were instrumental in causing a light house for Eddie Eisler and her excellent co. in *The Governess* 22. Miss Eisler is a favorite here, and at any other time would have crowded the house. M. B. Curtis in *The Slave* to fair business; performance satisfactory. Joseph J. Sullivan in *Black Thorn* is to a top-heavy house. Lotta in *Musette* to a large house. Joseph Murphy in *Shaun Rane* 22 to S. R. O.

## RHODE ISLAND.

**NEWPORT** — **NEWPORT OPERA HOUSE**: Cleveland's Consolidated Minstrels Oct. 20 gave, without exception, the finest minstrel performance ever presented here to the largest receipts in the history of the house. **ST. LOUIS**: Mr. Schubert received a hearty welcome from his Newport friends. Eddie Newport Lodge of Elks celebrated its second anniversary. After the street parade of Cleveland's Minstrels, Captain John Waters the Exalted Ruler of Newport Lodge of Elks, who is known to many professionals for his generous hospitality, kept open house at the Merchants' Club and entertained the entire co. in a royal manner. The Lodge attended the performance in a body, and a social session followed in the lodge-room. The Lodge chartered a special steamer to carry the co. to Providence to connect with Worcester, and as the boat drew away from the dock at 4 a.m. the strains of "Auld Lang Syne," as only Elks can sing, woke the early morning echoes of the old town.

**PROVIDENCE** — **THE PROVIDENCE**: Shemanofoh opened Oct. 20 before a large audience. — **THE GARDEN**: Large audiences attended Spider and Fly week ending 22.

**WOONSOCKET** — **OPERA HOUSE**: Two Sisters co. to a fair house Oct. 20. Thatchet's Minstrels 21 a packed house; standing room only for sale before the doors were opened. Audience delighted.

## SOUTH CAROLINA.

**CHARLESTON** — **ACADEMY OF MUSIC**: Frederick Ward, supported by Mrs. Bowers and a strong co. drew a large house 21. In *Henry VIII* Mr. Ward and Mrs. Bowers were repeatedly encored. Mr. Turner was capital as King Henry. **The Great Metropolis** had a large house 22.

## SOUTH DAKOTA.

**SIOUX FALLS** — **GRAND OPERA HOUSE**: Ezra Kendall & A Pair of Kids 17-19, to the capacity of the house.

## TENNESSEE.

**CHATTANOOGA** — **NEW OPERA HOUSE**: Frank

Marotier co. 18 in *Nordbeck* and David Crockett to large audiences. *Kirby's Water Queen* 20, large audience. Sol Smith Russell packed the house receipts, \$100.

**NASHVILLE** — **THE VENDOME**: After Dark Oct. 20-22 packed houses.

**MEMPHIS** — **GRAND OPERA**: Robert Mantell opened Oct. 20 for the week to large business. — **MEMPHIS THEATRE**: C. Gardner filled the house 20.

**COLUMBIA** — **GRAND OPERA HOUSE**: Beach and Bowes' Minstrels 20 to a fair house Oct. 20.

## TEXAS.

**PLANO** — **GRAND OPERA HOUSE**: Jim the Penman Oct. 20, 21, 22 had a remunerative engagement. Lizzie Evans Oct. 20 in *Fogg's Ferry* and *The Buckeye* was not accorded a very liberal patronage. Loring, a skilled farce-comedy, failed to entice the far from large audiences attracted Oct. 20.

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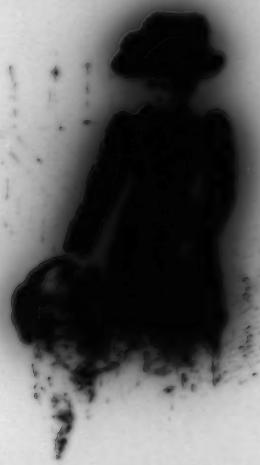
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### SYNOPSIS OF SCENES AND SCENERY.

**ACT I.** FATHER ANDREWS' Mission. "Whom God hath joined together let no man put asunder." EPISODE.

**IN THE DEPTHS OF THE FOREST.** (Three months have elapsed. "He who breaks the vow, he shall not escape.")

#### ACT II.

**SCENE I.—GORDON'S OLD FARM.** (Two months have elapsed.) "I'm a respectable w'man and prantful" (Gordon) "was a pretty well-known character in Salem. We first hear of her as being imprisoned in a d'whipped for neglect of public weep-ship; then a—being put under the town pump and tickled for scolding, and again as being whipped and dunked and having her tongue put in a cold fistula for rendering the elms, finally was banished from the

**SCENE II.—THE COMMONS IN OLD SALEM.** "He is at peace, do with me as you will." On the left of the stage may be seen the old Waller House, in the centre, near the shore, is that of Mr. Philip English, a Salem merchant who was accused of witchcraft and imprisoned for a long time in the stocks, next to it sits the house of the new Mr. Farms, where the witchcraft delusion first occurred, while on the right is a representation of the dwelling of the unfortunate Winchell. Nurse, who was hanged on Gallows Hill.

#### ACT III.

**SCENE I.—OLD SALEM PRISON.** "Yes, we will meet again—gordon on Gallows Hill—where you may bid me an eternal fare-well." This old prison was most unlike the conventional stone dungeons familiar to us, it was built to accommodate two or three hundred of these logs, the outer course being laid horizontally as in an ordinary log house, and the inner course vertically as a stonewall and heavily barreled—the space between the two shells was filled with sharp iron and the windows were heavily barred.

#### ACT IV.

**THE OLD SALEM COURTHOUSE.** "I don't ask for your mercy, but despite it." The inconceivably strange quest and answers used in the trial scene were taken directly from the official records of the witchcraft trials.

#### SCENE V.

**DAYBREAK ON GALLOWS HILL.** "It's but a stepping stone to eternal peace." Gallows Hill is a bare rocky slope on which a condemned criminal has been executed. On the top area a couple of stony edifices popularly believed to have been used for the execution of witches but according to the best authorities in regularly erected gallows was used.

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